LETTERS,

UPON

SUBJECTS OF LITERATURE.

[Price 14s. in Boards.]

Geo. Dr.

Gal q X 12

LETTERS,

ADDRESSED CHIEFLY TO

A YOUNG GENTLEMAN,

UPON

Subjects of Literature:

Including a TRANSLATION of

EUCLID'S SECTION OF THE CANON;

AND HIS TREATISE ON HARMONIC;

With an EXPLANATION of the GREEK

MUSICAL MODES,

According to the Doctrine of PTOLEMY.

BY CHARLES DAVY, M. A.

RECTOR OF ONEHOUSE, IN SUFFOLK.

IN TWO VOLUMES.

VOL. I.

BURY ST. EDMUND'S:

Printed for the Author, by J. RACKHAM; and sold by Messrs. PAYNE and SON, at the Mews-Gate; T. and J. MERRILL, in Cambridge; R. BEATNIFFE, in Norwich; and R. CRUTTWELL, Bath.

MDCCLXXXVII.

LONDON INSTITUTE PHILOSOPHICAL

Τὸ μὲν τῆς φωνῆς μέλος [λέγω δὲ ὐ τῆς ᾠδικῆς ἀλλὰ τῆς ψιλῆς] καὶν ἡδέως διατιθῇ τὴν ἀκοήν, εὐμελὲς λέγοιτο ἄν, εἰ ὐκ ἐμμελές.

Διον. συν. Ρημ.

ADVERTISEMENT.

IF the *Subjects* of the Letters here ſubmitted to the Public, want the charm of Novelty to recommend them, they may, nevertheleſs, contain ſome *Obſervations* which are neither common, nor unworthy of attention. Many things at leaſt are brought together, which lie ſcattered and diſperſed in different volumes, not always readily to be met with; and the compiler truſts, that they are either placed in a new light, or that he hath given them more diſtinction, by clearing away a portion of the weeds, and antique

rubbiſh, which darkened, or concealed them. Moſt of theſe little Eſſays, as they have been called, were written many years ago; they have been collected chiefly from detached Papers, and reviſed for publication, as a relief to the Author's mind, during a confinement now of more than eighteen months continuance.

It ſeemed good to the Supreme Diſpoſer of all things, to reduce him in a moment by an apoplectic ſtroke, from the moſt perfect ſtate of health and cheerfulneſs amidſt his friends, to a paralytic permanent debility; a debility which hath not only fixed him to his chair, but brought on ſpaſms ſo exquiſitely painful, and frequently ſo unremitted, as ſcarcely to allow a ſingle hour's repoſe to him for many days and nights together. Under the preſſure of theſe afflictions, GOD hath graciouſly been pleaſed to continue to him his accuſtomed flow of ſpirits, and to preſerve,

ſerve his Memory and his Underſtanding in ſome degree of vigour. Theſe alleviating bleſſings, have enabled him to borrow pleaſure from paſt times, in ſupport of the preſent; to call back the delightful and inſtructing converſations he enjoyed, in a ſociety of worthy and ingenious Friends, and to reſume thoſe ſtudies and amuſements, which rendered the former part of his life happy: ſhould the more enlightened Reader receive any entertainment from diſquiſitions, which were written principally for younger minds, the Author's end will be *doubly* anſwered; the idea of having contributed, though but in a ſlight degree, to increaſe the ſatisfactions of the Public, will enlarge his own; and he declines ſoliciting any other favour from thoſe of higher attainments in *Learning* and *Science*, who may have a thought of peruſing theſe volumes, than that they will preſerve a

diſpoſition to be pleaſed, whatever errors they ſhall meet with in them, will thereby ſtand a fairer chance to be excuſed, and the ingenuous ſcholar, however eminently diſtinguiſhed, cannot fail, at all events, to be rewarded for his condeſcenſion, in that calm compoſure and tranquillity of mind, which naturally ariſes from the cheriſhing an habitual ſweetneſs of temper, and in the actual exerciſe of candour and forbearance, which diſtinguiſhes, or rather conſtitutes, the Gentleman.

Applauſe, or cenſure, as a *writer*, at the Author's time of life, cannot poſſibly affect him greatly: at ſixty-five years of age, and with his afflictions and infirmities, theſe things are truly and *emphatically*, what the ſublime Preacher ſtyles the *vanity* even of Vanities; yet ſtill amidſt his higher and his more important cares, he entertains a wiſh, that he may not *diſpleaſe* ſuch perſons, as he is unqualified

lified by his Learning or Abilities to inſtruct. He would apologize for a want of order and arrangement; for the inacuracy of his Language in many places; for his omitting to enlarge upon ſome curious ſubjects; and for his digreſſing frequently into others, not extremely intereſting, upon very ſlight connections, which is the natural infirmity of his mind; but he diſcerns the folly of apologies, in caſes of this ſort.

The candid reader will reflect to whom moſt of the Letters were originally addreſſed, and make all due allowances on that account. Errors of the preſs are abſolutely unavoidable at a diſtance from it, and the Author is perſuaded, that none of great importance have fallen from his pen, but if in this reſpect he ſhould haply be deceived, he is ſorry for it, and truſts, they are excuſable upon the ſcore of human weakneſs and inadvertency, againſt

which, we cannot always be ſufficiently guarded.

His account of the græcian Muſic, ſo far as it is taken from Euclid, may be depended on, as a faithful tranſlation of the great Geometrician's Treatiſes upon the ſubject, and he has inſerted nothing concerning the Modes, from any other Eſſay, without conſulting the original muſical writers theirſelves, and comparing different Harmonicians together, in order to explain their uſe and application, which, the Tables he has added will, as he preſumes, ſufficiently illuſtrate and eſtabliſh.

The Letter from Liſbon, which the Publiſher may praiſe, without vanity, cannot be too highly ſpoken of, as it contains, perhaps the fulleſt, and the moſt affecting, as well as the moſt authentic narrative of the terrible deſtruction of that grand and populous City, which hath yet been laid before the Public.

To

To cloſe this tedious Advertiſement, if upon a careful review of the whole together, the writer ſhould diſcover any groſs and capital Miſtakes, he will acknowledge and endeavour to correct them in a Poſtſcript to each volume; and he ſhall feel a higher ſatisfaction in ſo doing, than he ſhould have in their paſſing wholly unobſerved by others, if ſuch an incident could be ſuppoſed to happen under the inſpection of a ſet of Gentlemen, who, by Profeſſion, are *impartial* Critics for the Public, albeit their Judgment, as he hath experienced, inclines them to the ſide of candour.

ONEHOUSE, Feb. 25, 1787.

CON-

To elicit this needful advertisement, if upon a careful review of the whole proceedings, the writer should discover any gross and capital failings, he will acknowledge and endeavour to correct them in a Postscript to each volume; and he shall feel a higher satisfaction in doing this, than he should have in their passing wholly unobserved by critics, if such an incident could be supposed to happen under the inspection of so candid, as well as learned a tribunal.

For the Public, either their Judgment, or their Mercy, is all I can expect.

Oxenhouse, Feb. 25, 17[illegible].

CONCIONATOR RRINCEPS USU ET DIVINITUS SAPIENS, FILIO SUO.

FRUERE Adoleſcentia tua Fili mi dilecte,
Et hilari mente carpe delicias breves,
Dum nitet adhuc purpureum Juventæ Lumen,
Et Vere novo Roſæ floreant in genis.
At memento Creatoris tui, dum lætare:
Cum nondum Hyemis deſcendant imbres,
Accedantve triſtium annorum Tempora,
Quibus te omnino delectari neges.
Antequam tenebreſcat Solis lux, & labente die,
Palleat viciſſim Luna; et rutilo ſplendore Poli
Deficiente, Siderei reſtinguantur Ignes:
Necdum redierint poſt pluviam nimborum procellæ
Aut cana nive cooperiantur Montes.
Antequam tremiſcent Ædium Cuſtodes,
Nec diutius vacillantes jam columnæ
Molem ſuperpoſitam ſuſtentare queant:
Neve caligarunt per feneſtras ſpeculantes:
Matutinos avium dum cantus continuent ſomnos,
Nec uſque filebunt dulcis Muſices puellæ.
Memor eſto Creatoris tui Juvenis ætate virens,
Ante Amicorum monumenta quam te vocent,
Domicilium ad commune ſæculorum,
Lugentibus in vico inaniter Pullatis;

Dum

Dum nec argentei laxentur Funes,
Neque aureus quaſſetur Calix,
Nec Rota circumvolvi fracta Situla § ceſſabit:
Redeatq; Pulvis in Humum, unde olim *eſt*.
Et Spiritus *ad Deum qui, afflavit*.

§ Ad Rotam Ægyptiacam reſpicere videtur Rex ſapientiſſimus, urceis ſive ſitulis fictilibus curvamini affixis, quo Hauſtri genere etiam hodie ab antiquiſſimis temporibus, aquam ex puteolis per agros ſulcis derivare ſolent Niliginæ, nec cuivis eximiam hujus tropicæ Locutionis congruentiam attendenti, in dubium venire poteſt, circumfluum Sanguinis ambitum Concionatori divino quodammodo innotuiſſe.

LETTERS.

LETTER I.

October, 1773.

I AM not at all ſurprized, my dear Charles, that you complain of difficulties in learning the formation of the Greek verbs; and that you do not underſtand what are the powers of their tenſes; theſe things not having been ſo well explained, perhaps, in any of the grammars publiſhed for the uſe of ſchools, as they might have been: there are defects, redundances,

dundances, and obſcurities in all thoſe which I have peruſed, and I have looked over a great number. In truth, it muſt be an exceeding difficult taſk to execute a work of this ſort, without contracting, or enlarging it too much; and ſome obſcurities are abſolutely unavoidable, ſo that a great deal will remain to be explained, or ſupplied, by the maſter in his courſe of teaching. I am afraid I can give you very little aſſiſtance, but I ſhall write down a few obſervations which occurred to me, or were collected many years ſince in the courſe of my own ſtudies, and leave you to make what advantage of them you are able.

In the firſt place, I would not have you diſcouraged at the number of conjugations, becauſe there is ſo much of analogy between them, that they may be all reduced to two; namely, one of ſuch verbs as end in ω, and the other of ſuch as end in μι.

By the term Conjugation, I apprehend to have been originally underſtood, and which is its true meaning, either an application of the ſame word to different perſons and times, or the adjoinment of ſuch letters or ſyllables to the original elements, or radical letters, of which a verb conſiſts, as may point out what connection, the action ſignified by it, hath with different perſons, as expreſſing or exerting different energies of the *Mind* and *Will*, together with the differences of *Time*. And this ſeems to me to belong to *Moods* and *Tenſes*, rather than to what is generally meant by Conjugation: but it is not to be underſtood from this definition of *conjugation*, that *every* letter of which a verb originally conſiſts is always retained, under all the changes to which it is liable; in ſome inſtances theſe radical letters are *all* of them omitted, and others ſubſtituted in their places; though they are, in general, retained by moſt verbs under every

change of termination; as an example of the original letters being *all* omitted, you may take the preſent participle of the verb εἰμι, which is ων, ουσα, ον: and as an example where they are in general retained, let us take the verb τερπω the firſt in the liſt of thoſe which your grammar calls the firſt conjugation of *barytones*, that is, of thoſe verbs in the utterance of which the voice is lowered upon the laſt ſyllable. Now, the original letters of which this verb conſiſts, are τ, ε, ρ, π, which you will find in almoſt every tenſe and perſon, of every mood, of the active voice, [except that the vowel ειψιλον is changed into alpha to diſtinguiſh the ſecond aoriſt from the imperfect tenſe.] Theſe letters, τ, ε, ρ, π, may, therefore, very properly be called its *Radicals*, as thoſe which are changed in conjugating, and made uſe of only to point out the connections above mentioned, with different

ferent perſons, energies, and times, may not leſs properly be denominated *Serviles*; you will, of courſe, apply this diſtinction of *radical* and *ſervile* letters to all other verbs, and be particularly careful to fix the termination of every perſon in every mood, tenſe, and number of the ſubſtantive verb ειμι in your memory, which will greatly leſſen the difficulty of which you complain. I once thought that an omega ſingly added to the radical letters of a verb, might be a part of the pronoun εγω, to indicate or declare, that I, myſelf, perſonally exerted that act, either of mind or body, which is expreſſed by the *radical* letters of a verb; but upon more mature conſideration, I take this ω, to be the laſt letter of the exiſting verb (which was originally written εω, εις, ει, inſtead of ειμι, εις, ει,) than a part of the pronoun: it is thus that εις added to the radicals, intimates the ſecond perſon ſingular to be

the agent, as τερπω, τερπ-εις; and in all inflections of the root, the terminations are generally formed by ſome part of this primitive verb, which together with the root, or ſome letters of it, expreſs the ſtate and condition, or the manner, in which any perſon or thing either *exiſts*, or is acting. At what period the terminating ω was changed for that of μι, or for what reaſons, in this ſubſtantive verb, I am not able to ſay, but for the fact refer you to your Scapula's Lexicon. Leaving then this matter to be determined by perſons who think it worth while to enquire into the cauſes, and to ſettle the date of the change or termination from ωμεγα to μι, it may be proper to acquaint you, that the four conjugations of verbs in μι, are only ſome *few* verbs which have the laſt ſyllable of this exiſting verb in μι, inſtead of ω; occaſioning a difference chiefly in three tenſes; and your grammar tells you,

that

that theſe verbs are all derived from verbs of the ſixth conjugation, namely, from ſuch as have a vowel before the ωμεγα; as are likewiſe the three conjugations of the contracted verbs, ſo that there is, in reality, no other diſtinction of conjugations than that which I have given in the definition of it; and, which is more applicable, in my opinion, as I have hinted, to moods and tenſes, than to what are *called* conjugations by grammarians, which are only certain claſſes of verbs that agree in the manner of thoſe changes from their reſpective roots to which they are liable. Should you now aſk me, upon what principle grammarians proceeded to determine the number of what they choſe to call conjugations in the barytones; you muſt have recourſe to the organic diviſion of the alphabet into *vowels*, *half vowels*, and *conſonants*, and of theſe laſt into *labials*, *palatines*, and *linguals*. Now the

final letter of the *root* of any verb which comes before the ſervile letter ω, or the letters ομαι, called its characteriſtic, *muſt* of neceſſity, be taken from one of theſe claſſes; that is, it muſt either be a vowel, or a half vowel; or if a conſonant, it muſt be either a *labial*, or a *palatine*, or a *lingual*: if it were a *labial*, they ſaid it was of the firſt conjugation; if a *palatine*, of the ſecond; and, if a *lingual*, of the third; if two ſigmas, two taus, or ds, which is the power of z, preceded ω, or ομαι, they ſaid it was of the fourth conjugation, if a half vowel of the fifth, and if a perfect vowel or dipthong of the ſixth. The contracted verbs, of which they made three conjugations, differed from verbs of the ſixth, only in ſome few tenſes, in like manner as the verbs in μι do, as I have ſaid before; and theſe raiſed the whole number of conjugations to thirteen; namely, ſix of the barytones, three of the contracted verbs in εω, αω, and οω; and four of the

verbs

verbs in μι. The *characteriſtic* letters (as they are not improperly called) thus diſtinguiſh the roots of verbs into ſeveral claſſes, but this diviſion of them without any reaſons aſſigned for it in the grammar, ſerves rather to perplex the ſcholar by an air of myſtery, than to inſtruct him. Of the two leading tenſes, namely, the firſt future and the perfect, or completive tenſe active, from which all the reſt are derived, the former always ends in σω, except in verbs of the fifth claſs; and the latter in κα with the καππα either ſoft or aſpirated, or in αλφα with the aſpirated πι, that is, it ends either in φα or in χα, ſounded hard, with ch or kh. When I ſay that the firſt future always had ſigma preceding ωμεγα, you will recollect, that ſigma is a part of the double letters ψ and ξ, that is of πς and κς, or, as ſome think, *perhaps* more properly of γσ. In all languages the vowels are frequently uſed for each

each other, and you may rely upon it as a rule, (though not without exceptions,) that a change of conſonants in the formation of Greek verbs, is generally between letters of the ſame organ. If theſe ſeveral claſſes of verbs are ſtill to be called conjugations, I have miſtaken the meaning of the term. The Romans formed their verbs after the ſame manner as the Greeks, with reſpect to the additional parts of the auxiliary verb to the radical letters; but the grammarians, who compiled what we call the *Accidence*, were ſatisfied with four conjugations only, whereas they might have multiplied the number of conjugations if they had conſidered theſe organical diviſions of the alphabet, as anſwering any other purpoſe, than that of pointing out ſometimes the change of one letter for another, in order to avoid a diſagreeable ſound, or to facilitate the pronunciation of a word. You

hinted,

hinted, that ſeveral authors, whom you have occaſionally looked into, have affirmed the Roman language to be very much inferior to the Greek; if I remember right, Cicero was of a different opinion; but be that as it may, the ſuperiority of the Greek tongue, above the Roman, was not owing to the number of its conjugations, [as they are reckoned up in our grammars,] by which its verbs were diſtinguiſhed into claſſes, but chiefly to the various powers of the verbal tenſes, to the richneſs and propriety of its expreſſion, to the manly ſtrength or ſweetneſs of its rythmus, and, finally, to the tones and melody of its pronunciation; the laſt of which, after the ſtates of Greece fell under the power of the Romans, was *attempted* to be preſerved by accentual marks to point out *the riſe and fall of the voice in utterance*; but the uſe of theſe being miſtaken by ſeveral very learned

and

and ingenious men, they have not anſwered their intention, for having been looked upon, either as denoting the quantity or length of ſyllables, or otherwiſe as marks of emphaſis; or haply, as *mere muſical* notes, (an error which theſe gentlemen were led into by the term προσωδιαι) an application of the accentual characters inſtead of preſerving the antient manner of pronunciation, hath, on the contrary, become an occaſion of the groſſeſt barbariſm in this reſpect. It may be obſerved, that notes are applicable to our ſpeech in common converſation, as well as ſong; for ſinging, is but ſpeaking in a more extended ſcale, and in which the tones are ſo diſtinct, that we perceive where one note ends, and another begins; whereas in converſation, the notes riſe and fall into each other *imperceptibly*, till the voice entirely ſtops; theſe two different movements of the voice were, therefore,

termed

termed by the antients the ſpecies of continuous, and the ſpecies of divided notes; δυω τινες εισιν ιδεαι κινησεως, ſaith Ariſtoxenus; συνεχης και διαζηματικη; οξυ δε και βαρυ δηλον, ὡς εν αμφοτεραις εϛι. There can be no doubt but that acuteneſs and gravity muſt *neceſſarily* belong to them both; φυσικον γαρ το επιτεινειν και ανιεναι εν το διαλεγεσθαι; it *is*, indeed, ſo far *natural*, that no perſon can utter five ſyllables together at the *ſame* pitch of voice, at leaſt without the utmoſt difficulty. I quote by memory only from the firſt book of Ariſtoxenus, and ſhall trouble you no more upon this ſubject at preſent, as it is not ſtrictly connected to that with which we ſet out; though I may, perhaps, hereafter take it up again and enlarge upon it. But remember, in the mean time, if you ſhould be aſked which is the moſt proper method of reading Greek, by accent only, or by quantity without

without accents, that it is a queſtion to which no reaſonable anſwer can be given. It is not leſs abſurd, than to aſk whether it is moſt adviſeable to ſing in tune only without time, or in time without tune.

I am, &c.

LETTER

LETTER II.

MY DEAR C.

THIS letter, contrary to your expectation and my own intention when I wrote laſt, will be upon the ſubject of Muſic. I have been led to it by a very ſlight connection, the accentual marks; but even the Theory of Muſic is ſo exceedingly entertaining, as I am ſtudying a little of it with Mr. S. that it has taken full poſſeſſion of my thoughts at preſent.

When we run over in our minds the great variety of languages there are in the world, it is aſtoniſhing to conſider how they may all be rendered *viſible*, and tranſferred, as it were, from *one ſenſe* to *another*, by means of eighteen or twenty letters, for

no

and it is little leſs ſo, that all the variety of muſical ſounds with which we are ſo much charmed, are capable of being reduced to ſeven; yet this is the caſe, for infinite almoſt as they may appear, there are no more in nature. Let us begin with what note we pleaſe, we can riſe no higher than a ſeventh in an aſcending ſeries, nor can we deſcend lower from the ſame note; the eighth above being only a replication *

* You will think, perhaps, the term replication of the *ſame* note is an expreſſion not ſtrictly juſt, for that the eighth is really different from its baſs note, though it approaches nearer to it than any other; in fact, my dear C. no two things in nature, can be ſaid to be the ſame, in any other ſenſe, than as they agree in their qualities and relations; but every eighth note hath the *ſame qualities*, and ſtands in the ſame relation to the ſeven ſucceeding notes of its octave, as its eighth below had to the ſeven above it; or the eight below *that eighth* had to the ſucceeding ſeven; this appears from what I have ſaid above to be ſo extremely clear, that I ought, perhaps, to apologize for attempting to make it clearer.

of

of the firſt in a higher key, as the eighth below will be the ſame in a graver; and it is as impoſſible to increaſe the number by the invention of an eighth note, which ſhall have a new harmonic relation to the reſt, as to invent a new primary colour, or a ſixth ſenſe. This may be made mathematically certain, by conſidering the proportional diviſions of any ſingle muſical ſtring, to obtain the ſeveral lengths which are required to ſound theſe ſeven natural notes; add the ratios of theſe together, ſubdivide, multiply, or ſubtract them, as we pleaſe, no new ratios or proportionals will be produced, but only a replication of ſome former ratios, reſolvable into thoſe of the primary *octave*. The ſeries of natural intervals might, indeed, have been extended to any indefinite number, ſuppoſe to the tenth note for inſtance, which would greatly have enlarged the compaſs both of our melody and our harmony;

but then our organs of *hearing* muſt have been formed after a different manner from what they are; the tenth *might* have approached neareſt to uniſon with the firſt note, as the eighth now doth, which, at preſent, cloſes the whole ſyſtem, and renders our muſic as complete as Providence intended it ſhould be. It is in Muſic as in Painting, we may blend the original colours as much as we pleaſe together, but can go no farther towards the production of a new colour, all the poſſible variety of tints being only different combinations of the ſeven primary colours as they are ſeparated by a priſm; and thus all the variety of melting ſounds which enchant us, muſt conſiſt in a different ſucceſſion, or in the union of ſome of theſe ſeven natural notes, or their replications, ſuch are the boundaries both of ſight and hearing! We are told, indeed, that in a future ſtate our Allwiſe, Almighty, and Allgracious

Allgracious Father hath prepared ſuch things for thoſe that love him, as eye hath not ſeen, nor ear heard, neither have yet entered the heart of man; we ſhall then be furniſhed with new ſenſes, if I may ſo call thoſe powers of perception we are hereafter to be endued with, which may diſcover new beauties in every object around us: one ſingle ray of light may be refracted into a thouſand primary colours, and our powers of hearing be unreſtrained by a ſhorter ſcale of notes: inſtead of ſeven, it may be extended to as many thouſands, and our organs fitted to receive their impreſſions without the leaſt confuſion or impediment; but this world was made for man during a ſtate of trial, and all his delights muſt be ſuited to his nature and employments under it. Greater and more exquiſite pleaſures would probably have taken us off from purſuing the neceſſary buſineſs of life, as leſs or

fewer would not have been a ſufficient balance for the evils of it, and have rendered our condition uncomfortable and wretched; not to mention that ſuch a delicacy of conſtitution, as would have been capable of receiving a multiplied variety of theſe more *exquiſite* impreſſions would, in our preſent ſtate, have been abſolutely incompatible with the human frame, condemned as it is to labour, and to buffet with the fury of the elements. The impulſe of a ſingle ſound, would have been a thunderbolt to ſuch a texture; and one ray of light been ſufficient to daſh us to atoms—how wiſely is every thing weighed in the balance of God! whoſe wiſdom adjuſted not only the proportions of the heavenly bodies, which principally attract our notice, but deſcended to the minuteſt circumſtances in every article of our exiſtence!

I am, my dear C.

Your's, &c.

LETTER

LETTER III.

My Dear Charles,

PREVIOUS to our conſidering the powers of the *Tenſes*, let me recal to your memory, that it is of the eſſence of a verb to ſignify either ſimply the *exiſtence* of ſome being, or elſe the *energy* or *act* of ſome being, which may properly, in this caſe, be called the ſubject or *agent* of the verb. If the verb implies only mere exiſtence, it is called the exiſting or ſubſtantive verb; if it expreſſes the action of its ſubject, it is called a verb active, or is ſaid to be in the active voice; if the verb is expreſſive of ſome energy or act as ſuffered, or, in other words, in the recep-

tion of which the *object* of the act was paſſive, it is then called a verb paſſive; or is ſaid to be in the paſſive voice. But there is alſo what is called a middle verb in Greek, by which an action is repreſented as terminating or compleated in the agent, or rather, whoſe action falls back upon the agent; and this is the principal, though not the only uſe, of what is called the middle voice, in which moſt verbs are capable of being conjugated: thus τερπω in the active voice, ſignifies I entertain or delight, that is, I delight ſome other perſon or perſons; τερπομαι in the paſſive voice, ſignifies I am delighted; and in the middle voice it ſignifies that I delight or entertain *myſelf*. Take another example, ολλυμι, I deſtroy, is active; ολλυμαι, I am deſtroyed, *paſſive*; and in the middle voice, it ſignifies, that I deſtroy myſelf. I may, in this place, obſerve farther to you, that the middle verbs anſwer,

ſwer, in ſome reſpects, to the French reciprocals, and that they have generally, though not always, an active ſignification in every tenſe except in the preſent and imperfect, in which tenſes they *frequently* occur in a paſſive ſenſe.

In the Hebrew, and, I preſume, in other eaſtern languages, there is a *modal* termination that may be applied to all their verbs, which modal termination is ſignificant of the energy's not paſſing beyond its agent, and acting upon the ſubject only which exerts it:—but I go on to the *Times*, or *Tenſes*, which is the name by which our grammarians have thought proper to diſtinguiſh them, as reſpecting *all verbs whatever*. Every verb, as hath been ſaid, muſt, of neceſſity, imply either the bare exiſtence of a *Subſtance* or *Being*; or that an *action* is exerted by ſome Being; or that ſomewhat is paſſive in the reception of an action or effect: now as

nothing can *exiſt*, or can *act*, or be *acted* upon, but in time, the circumſtance of time is *neceſſarily* connected with every ſpecies of verbs, and the differences of time *preſent*, *paſt*, or *future*, *long ſince*, *juſt now*, *ſoon*, &c. muſt either be expreſſed by a circumlocution, *or* by adding ſome letters to the root of the verb, or otherwiſe by taking away one or more of its radical letters from it; and it is this which gives that puzzling variety to the Greek verbs, the labour of underſtanding which you experience; but what is worſe, the powers of theſe different and ſometimes harſh, and rugged terminations having been left almoſt wholly unexplained, you are at a loſs concerning their uſe and application. Before I come to a particular conſideration of them (as it will take up ſome pages, which ſhall therefore be reſerved for another Letter) it may not be improper to cloſe *this* with a very ſhort account of the *modes*.

The

The *Modes*, or *Moods* [as they are written] are certain modifications of thoſe *words* emphatically called *verbs*, becauſe without one of theſe, that is, without ſome *word* expreſſive either of exiſtence or action, no compleat ſentence can be formed. In order to expreſs our different intentions of mind without a periphraſis, if we ſimply *declare*, or indicate, the termination of the verb is in the *Indicative* mode, or manner; if we *command*, in that which is called the *Imperative*; if we wiſh, in the *Optative*; and if we would intimate ſome contingency, in that mood which is uſually called the *Subjunctive*. The Romans gave the ſame terminations to their verbs in the *mode* of wiſhing, which was called their optative mood, and to that which was called the potential, with the terminations of the ſubjunctive or contingent mood; whereas the Greeks made the firſt perſon ſingular in every tenſe of the optative

tative mood active, to end in μι; as the firſt perſon of every tenſe of the ſubjunctive or contingent mood in the ſame voice, cloſed or ended in the double *o*, or ωμεγα; and this latter mood in Greek, wants the future tenſes in like manner as the *imperative* mood doth, though the imperative hath ſeveral others which ſeem not to have been abſolutely neceſſary, for in the imperative mood of the Latins, one ſingle termination was thought ſufficient for all the tenſes of it. In Greek, the imperative and ſubjunctive moods are both defective in the ſame tenſe, namely, the future; which is not the caſe in Latin, for the ſubjunctive mood in the Latin grammar has its diſtinct future. The reaſon why the imperative mood ſhould be deficient in the future tenſes, (for you will recollect, that in Greek there are two Future Tenſes) is not very myſterious, for as much as it implies a futurity in its own nature,

and,

and, properly ſpeaking, can have no other than a future tenſe, for whatever is commanded to be done, muſt be done at a future time. The two completive or perfect tenſes, therefore, ſeem to loſe their nature in this mood, and imply nothing more than that the command given ſhould be diſpatched as ſoon as poſſible: thus the Romans had only *one* imperative tenſe, which they could not but underſtand as a future, reſpecting the action to be performed: when they wanted to urge the immediate performance of a command, they ſometimes employed a particular adverb; which ſeems as inconſiſtent with futurity, as the perfect and pluperfect tenſes aſſigned to the imperative mood in Greek: *jamdudùm ſumite pœnas*, ſays Sinon, in Virgil; Horace has, *jamdudum audio*; Terence, *jamdudum auſculto*; and the Pilot in Ovid calls out, *ardua jamdudum dimittite cornua*. Sinon's meaning

meaning is, *let my puniſhment be over*, as we ſhould ſpeak in Engliſh; and the Pilot's in the true ſtile of a commander at ſea, *let the yard be lowered down before the command is out of my lips*. Having ſaid thus much of the imperative, a very little reflection will point out to us, that the ſame reaſon which prevented the aſſignment of diſtinct future tenſes to the *Imperative* mood, would equally take place in the *Subjunctive*, becauſe, whatever is contingent, muſt imply a future time for its exiſtence, no leſs than an action which is commanded or intreated; and, of courſe, that what you are told of the aoriſtic or indefinite tenſes being uſed inſtead of its futures, hath a foundation in philoſophic grammar. I foreſee an objection to what has been ſaid concerning this Rationale of the Greek tenſes, that the optative mood hath both a firſt and ſecond future; and, you may aſk how

it

it happened, that this mood ſhould have them inſerted, ſince wiſhing ſeems not leſs to imply a futurity in its own nature, than commanding and intreating, or than the circumſtance of contingency; but to this, it will, perhaps, be ſufficient to anſwer, that we may wiſh ſomewhat *to have been ſaid, or to have been done*, at a time now *paſt*, which was not done, and, of courſe, is ſtill in futurity; notwithſtanding its implying an abſurdity to order a thing to be ſaid, or done, at a time *paſt*: and there was a ſort of neceſſity for theſe tenſes in the optative mood, upon that account. Although a wiſh for any act *to be* done, may *really* be ſubſequent to the act, yet it has a ſort of priority in the mind of the perſon wiſhing, to the action which is, or may have been long ſince already paſt. If this will not account for introducing futures in the optative mood, I own myſelf wholly at a

loſs

loſs how to do it. I am afraid I have expreſſed myſelf very inaccurately upon this difficulty, and had better have let it alone. With reſpect to the infinitive in Greek, it differs, in no reſpect, from the ſame mood in Latin, except in the aoriſtic tenſes and a ſecond future. I have now done with the Moods, only let me obſerve thus much farther concerning them, that they are *ſaid* to be more frequently put one for the other in Greek than in Latin; and it is ſuppoſed without tranſgreſſing the principles of the language: though it is not eaſy to account for its being done upon all occaſions in either language. And, notwithſtanding what is ſaid of the *ſubjunctive* mood's being without the future tenſes, which are ſupplied by the *aoriſts*, yet ſome inſtances of a ſubjunctive future, I believe, are to be met with. In the xviith chapter of St. John, verſe the 2d, we read, δωσῃ αὐτοῖς ζωην

ξωην αιωνιον; and in the vith to the Ephesians, ver. 3d, εση * μακροχρονιος επι της γης, thou shalt be long lived upon the earth. In the 27th Idyl, line 1, Theocritus uses δωση a substantive future; δειμαινω μη δε σε καλωϊερι ανερι δωση, and more instances might be given from other Greek authors perhaps.

I am, &c.

* *P. S.* εση μακροχρονιος, &c. it is true, may be construed indicatively, notwithstanding the conjunction which seems to require its being understood in the same mood with the preceding verb; let this example then be set aside; but several copies read βληθηση in the 25th verse of the vth chap. of St. Matthew, and βληθης, as Pasor has remarked in his Lexicon; and the same author, under the word

κερσος,

κέρσος, adds κερδηθησωνται, (1 Pet. iii. 1.) is the firſt future ſubjunctive mood paſſive, of which I have obſerved many inſtances. Mr. Leed's, if I remember right, has mentioned ſeveral in his Greek grammar; but this is not a matter of any importance, for I have no doubt but what are called aoriſts in the ſubjunctive mood, are often, in reality, determinate *Futures*, and were ſo intended by the writers in whoſe works they occur.

LETTER

LETTER IV.

MY DEAR C.

YOU ſeem to have been pleaſed with my letter upon muſical ſounds, which encourages me to continue the ſubject. That there is a ſtrict analogy between ſounds and colours, hath been hinted at leaſt by Sir Iſaac Newton, in his Optics: and I ſhall endeavour to give you ſome idea of it, by ſhowing, that the diſtinction of colours is impreſſed on us under the ſame laws which take place in muſical ſounds; foraſmuch as the limits of the ſeven primary colours, namely, of the extreme red, of the red and orange, of the orange and yellow, of the yellow and green, of the green and blue, of the blue and indigo, of the indigo and violet,

violet, and of the extreme violet, are ſuppoſed by him to excite vibrations in the optic nerves, whoſe times correſpond with the times of the vibrations of the parts of a muſical ſtring, as it is divided to ſound the notes of the octave D E F G A B C D, ſo that the times of the *vibrations* which give us the idea of *red*, to thoſe which give us the idea of *orange*, are as eight to nine: the times of the vibrations which give us the idea of *red*, are to thoſe which give us the idea of *yellow*, as 5 : 6; to thoſe which give us the idea of *green*, as 3 : 4; to thoſe which give us the idea of *blue*, as 2 : 3; to thoſe which give us the idea of *indigo*, as 3 : 5; to thoſe which give us the idea of *violet*, as 5 : 9; and to thoſe which give us the idea of *extreme violet*, as 1 : 2; conſequently the colours are in the following proportion to each other; *orange* to *red*, is as the interval of a *tone*; *yellow* to *red*, as a *flat third*; *green* to *red*, as a *fourth*;

blue

blue to *red*, as a *fifth*; *indigo* to *red*, as a *ſixth*; *violet* to *red*, as a *flat ſeventh*; and *extreme violet* to *red*, as an *eighth*. Now upon this it may be obſerved, that ſuppoſing the vibrations of *red* rays to be to thoſe of *violet rays*, as 1 : 2, which is the ratio that exhibits the *octave* in ſounds, one might expect to find the ratios expreſſive of the intermediate primary colours, correſponding in their order, to thoſe of the muſical ſounds in a ſharp or natural key; namely, to ſounds in the key of C, rather than in the key of D; which, as it is not the caſe, this *ſomewhat* diſconcerts that ſtrict analogy between *ſounds* and *colours*, which an obſervation of the extremes ſeemed to promiſe. But though we are unable to give a ſatisfactory reaſon why it ſhould be ſo, it was undoubtedly neceſſary in ſome way or other, to anſwer a wiſe purpoſe of the infinitely Wiſe Creator: and if we may be allowed to conjecture, might it not be neceſſary, in order to produce

ideas ſo different as thoſe of *ſight* and *hearing* (whoſe objects act upon the ſenſes by means of ſimilar vibrations, ultimately meeting together, and frequently at the ſame inſtant in the ſame ſenſorium) to give them ſome diſtinctive character in their operation. Now, it is clear, that although the vibrations of ſounds are limitted within the ſame ratios as thoſe of colours, yet as their order differs, they muſt produce effects, which, though *ſimilar*, are yet characteriſtically diſtinct. How far Sir Iſaac Newton's obſervations may be of uſe in eſtabliſhing a certain Principle, for harmonizing the tints in painting, muſt be ſubmitted to the artiſts. Do not let us forget to take an opportunity of conſulting Mr. Woollett and Mr. Hearne upon the ſubject, when they come down in autumn.

I am, my dear C. &c.

LETTER

LETTER V.

DEAR C.

I Deſign now to conſider the powers of the nine ſeveral Greek tenſes ſomewhat more particularly, which may be ſet down by their Latin names, as moſt familiar to you, and in the order they are mentioned in the Eton Grammar, immediately after the diſtinction of verbs into conjugations; namely, the

1, Tempus præſens,
2, Imperfectum tempus,
3, Perfectum,
4, Pluſquam perfectum,
5, Aoriſtus primus,
6, Aoriſtus ſecundus,

7, Futurum primum,
8, Futurum ſecundum,

et

in voce paſſivâ

9, Paulo poſt futurum,

where, by the way, I preſume, that as Aoriſtus is made a Latin word, the two aoriſts ſhould have been called Aoriſtum primum et Aoriſtum ſecundum; but this is a matter of no importance. Time in general is divided into that which is *now* preſent, or that which is already *paſt*, and that which is ſtill future. As the ſhorteſt time conſiſts in a ſucceſſion of inſtants, ſtrictly and philoſophically ſpeaking, there can be no ſuch thing as time preſent: but this is not language uſed in teaching the elements of grammar. We may conſider that portion of time which is begun, and not yet ended, as preſent, whether ſuch a portion of it be long or ſhort. It is thus we ſpeak of the preſent minute,

or

or the preſent year, or the preſent century. For ſpeech being adapted to the uſes and conveniencies of human life, metaphyſical niceties were very properly neglected in compleating the moſt poliſhed languages: and as there can be no other diſtinctions of time, than into the preſent, the paſt, and the future, I truſt it will ſoon appear to you, that the Greeks never attempted to puzzle out any other than theſe three, whatever the later grammarians have done. You will aſk me how it comes to paſs then, that your grammar reckons up not fewer than *nine* different tenſes? This is the affair to be explained. Now each of the three tenſes ſignificant of the *preſent*, the *paſt*, and the *future time*, you will readily conceive may relate to an action *not yet finiſhed and compleated*; or to an action which is already perfected and over: and in order to expreſs theſe two different circumſtances

of an action, with the connected times, the Greeks had *two preſent tenſes*, two *paſt tenſes*, and *two future tenſes*, ſo that the reaſon for their inſerting ſix of the nine tenſes is eaſily accounted for. Let us now conſider the two aoriſts, whoſe nature is ſufficiently hinted at in their names, which ſignify indefinite; and accordingly they are uſed for each of theſe three times, either for the preſent, the paſt, or the future, as it may be neceſſary, or requiſite, at leaſt, without particularly ſpecifying, *what preſent*, *what paſt*, or *what future time* is to be underſtood; that is to ſay, they refer to any time which *was* or *may* be preſent, to any time which *has been*, or *may hereafter be paſt*, or *to any time* which may be *conſidered only as having been to come*, or which ſtill may *really* be to come *hereafter*. You will, perhaps, object, that preſent time can ſurely never be aoriſtic or indefinite, though

though either that which is paſt, or that which is to come, may be ſo; a few examples will render this matter clear, as to the propriety of it; O fortunati Mercatores gravis annis miles ait; In this paſſage ait is, undoubtedly, an aoriſtic preſent; for the poet means a ſoldier at any time whatever. Again the ſame author ſays, Rectius Iliacum carmen deducis in actus quam ſi, &c. where deducis is as clearly an aoriſtic preſent, for it does not reſpect the preſent time only in which the poet was writing, but implies, that at *any* time it would be more adviſeable to take a ſubject for tragedy from Homer, than one abſolutely new; palam mutire, ſays Phædrus, plebeio eſt piaculum, that is, it always hath been, and now is, and always will be at any preſent time hereafter, a dangerous offence. Grammarians generally attribute paſt time to the aoriſts, or indefinite tenſes; and they *are* uſually

ſo

ſo applied: they are ſaid to be uſed for the *futures* alſo in the imperative and ſubjunctive moods, whenever a future tenſe in either of thoſe moods is required; but it is a doubt with myſelf, whether the imperative mood ever does require an expreſſed future tenſe; and it hath been conjectured, that as paſt times, the aoriſts are applied after the ſame manner with the perfectum and pluſquam perfectum of this mood, to intimate diſpatch only, as hath been mentioned in a former letter: and though theſe tenſes rarely occur at all in the *preſent* time, this application of them is not a ſolæciſm. It is a ſort of ſcholaſtic faſhion to ſuppoſe the text of the Greek teſtament of doubtful authority in caſes of this kind; but I think there is leſs objection to the inſtance I ſhall adduce from it, as the writer certainly was carried to the expreſſion from no metrical inducement or neceſſity; the example

example is as follows, φῶς φάινει ἐν τῃ σκοτία, (ſaith St. John) καὶ ἡ κοτία ἀ κετέλαβεν ἀυτὸ, *Light ſhineth in darkneſs, and the darkneſs doth not admit it*; to this, however, may be added, from the firſt book of Homer, ὄϛις Θεοῖς επιπείθηϛαι μάλα τ' ἔκλυον ἀὐϛῆ, in which ἔκλυον, the ſecond aoriſt, may certainly have either a future or a preſent ſignification; and Dr. Clark tranſlates it exaudiunt.

He who reveres the gods, him will they hear, or him do they immediately hear. I have one thing more to obſerve to you relative to the aoriſts; you muſt not conclude, whenever an undetermined time was meant, that the Greek writers always made uſe of an aoriſtic tenſe; or that they always avoided the application of theſe tenſes where paſt time was intended with a preciſe determination.

The laſt tenſe of the nine is the paulo poſt futurum, which denotes an impending

impending action, that will very ſoon happen, and is uſed only in the paſſive voice, though there might have been an active tenſe of the ſame import; but as they did not aſſign a termination for it in this voice, they called in ſome aſſiſting verb to anſwer the purpoſe, as εἰμι or μελλω; or made uſe of thoſe verbs called *inceptives*, which are formed from the *future tenſes of ſimple verbs* as pointing forward to an action ſtill to be begun.

I ſhall now vary the order in which your grammar ſets down the ſeveral tenſes, and place them as they have relation to *actions* either compleat or incompleat, rather than to *times* compleat or incompleat; as, I believe, it is owing principally to a miſtaken application of theſe terms, that is, to the not rightly diſtinguiſhing between times and actions that ſo much confuſion of explanation, and ſo many errors, concerning the powers of the

the tenſes have ariſen, both in Greek and Latin.

The preſent, the paſt, and the future time, may each of them, as hath been ſaid, have reſpect to an action which is ſtill carrying on, or to an action that is finiſhed or compleated; and the perfectum, as it is called, in this view may be, and really is, as much a preſent tenſe, as that which is uſually called ſo; for ſurely it implies the preſent time as fully when I ſay I have *now* dined, as when I ſay that I am *now* dining. Take λέγω and λέλεχα for examples; the former ſignifies that I am now ſpeaking, the latter that I have now this inſtant done ſpeaking; and, I truſt, it will be evident that theſe two tenſes are both expreſſive of the *preſent* time, and that they might, with ſtrict propriety, have been called the preſens tempus imperfectæ actionis, et preſens tempus actionis perfectæ. Ἔλεγον and ἐλελέχειν the imperfectum, & pluſquam perfectum,

fectum, are, in like manner, expreſſive of paſt time, the former of which ſignifies that I *was* ſpeaking, and the latter that I *had done* ſpeaking, and theſe tenſes ſhould have been called the præteritum tempus actionis nondum perfectæ, & præteritum tempus actionis perfectæ.

Λέξω and λεγῶ, the latter of which is circumflexed, to ſhew that the voice both riſes and falls in uttering the double o, to diſtinguiſh it from λέγω, the preſent tenſe, are the firſt and ſecond futures; the former of which ſignifies, I ſhall be ſpeaking, and the latter, that I ſhall have done ſpeaking at a time to come; the ſecond future, it is true, is ſuppoſed, by ſome grammarians, to relate only to a more diſtant period than the former; and Sanctius is of this opinion, whilſt others ſuppoſe it to be nothing more than the firſt future in the attic dialect; for my own part, I am fully perſuaded that the firſt future correſponds with the future tenſe indicative,

of

of the Latin grammar *legam*, and the ſecond with the future tenſe ſubjunctive, (as it is there claſſed) namely *legero*, which, by the way, equally belongs to the indicative.

We are now come to the firſt and ſecond aoriſts, and, agreeably to the analogy which holds in the preſent, the paſt, and the future tenſes above mentioned, I conceive the firſt aoriſt to have had a reference in its original uſe, to an action incompleated, and the latter to an action fully compleated, whether at a preſent, a paſt, or a future period.

There is no difficulty as to the power of the paulo poſt futurum, which repreſents an action as immediately impending, though it ſometimes ſignifies no more than the certainty of its conſequence.

The ſubjoined Table will, perhaps, aſſiſt your memory, by bringing all the tenſes into one view, with their connections and Powers.

Tempus

Tempus præſens, 2 Preſent Tenſes. Tempus perfectum.	λεγω λελεχα	an action carrying on at the preſent time; *I am now ſpeaking.* an action compleated at the preſent time; *I have done ſpeaking.*
Imperfectum, 2 Paſt Tenſes. Pluſquam perfectum	ελεγον ελελεχειν	an action carrying on at a paſt time; *I was ſpeaking.* an action compleated at a paſt time; *I had done ſpeaking.*
Futurum primum, 2 Future Tenſes. Futurum ſecundum	λεξω λεγω̃	an action going on at a future time; *I ſhall be ſpeaking.* an action compleated at a future time; *I ſhall have done ſpeaking.*
Aoriſtus primus, 2 Indefinites. Aoriſtus ſecundus.	ελεξα ελεγον	an action going on at an indefinite time. an action compleated at an indefinite time.
Paulo poſt futurum — or the Inſtant future.	λελεξομαι	an action to be performed at a future time; which is ſoon to ſucceed. *I ſhall ſoon be ſpoken of.*

You

You muſt be heartily tired of this dry ſubject as well as myſelf; and I ſhall therefore only add a few ſhort obſervations. In the firſt place, the preſent tenſe is ſometimes put for the imperfectum, as οτε ειδον οτι ουκ ορθοποδουσι, that they did not walk uprightly, for ορθοποδουν, Gal. xi. 14, &c. ſometimes for the future, when either ſuddenneſs or certainty are intended, as ερχομαι σοι ταχυ και κινησω, I *will come* unto thee quickly and will remove, Rev. xi. 5. for ελευσομαι, I will come.—The perfectum does not only ſignify that an action was compleated at the preſent time, but it implies, that it was done effectually and with energy. Helen pointing out Idomeneus to Priam from the walls of Troy, ſays, Θεος ως εσηκε', he hath valiantly maintained his poſt, and ſtood up like a god to defend his Cretans; though, perhaps, it may here be uſed for the ſimple preſent time, he is ſtanding like a god amongſt the Cretans. Many

verbs require this tenſe to be ſo explained, as εοικα, *ſimilis ſum*; οιδα, *ſcio*; μεμνημαι, *recordor*. The Latins uſe *memini* & *novi* in the ſame manner; and this paſt completive tenſe is ſometimes uſed for the future, to denote the certainty of the event. There is an example of this application in a fine paſſage of Heſiod's *Works and Days*, book the firſt, line 332. Jupiter is doubtleſs angry with ſuch a one, and in the end hath rewarded him, i. e. will reward him according to his wickedneſs, χαλεπην επεθηκεν αμοιβην; yet this may be explained, *he hath certainly appointed* a ſevere retribution for his evil deeds.—The imperfectum which denotes an action carrying on at a paſt time, not only ſignifies the action to be incompleat, but ſometimes implies deliberation or ſlowneſs; it is likewiſe uſed ſometimes for the preſent, as ὑτος ἡν ὀν ἐιπον in the firſt chapter of St. John, this *is* he of whom I ſpake.

I think

I think it hath been obſerved of the pluſquam perfectum, which generally ſignifies an action compleated at a time paſſed long ſince, or at leaſt when ſome time hath intervened, ſince its completion, that it is often uſed to imply the ſpeedy exertion of a preſent action, as ἡ δ' ἑλυμπονδε βεβηκει, ſhe flew up to Olympus with ſpeed, and was gone in an inſtant. The Latins uſed the præter pluperfect tenſe in the ſame manner, as, *ſic fata gradus evaſerat altos*, Æn. 4, line 685, no ſooner had ſhe ſpoken than ſhe had aſcended the funeral pile,

Ad hoc frementes verterant bis mille equos
Galli canentes Cæſarem,

That is, at the ſight of the Ægyptian braided canopy, two thouſand Gauls, (who had been conducted againſt the Parthians,) *precipitately* turned their horſes with indignation, and revolting from Anthony, galloped ſhouting toward Cæſar,

that is, the inſtant they ſaw it, their horſes were turned; dixerat, Æn. 11, line 152, has reſpect to the eagerneſs with which Priam aſked ſeveral queſtions, as we ſay, in a breath.

Quo molem hanc immanis equi? quis auctor habendus?
Quidve petunt? quæ relligio? aut quæ machina belli?
Dixerat;

to which Sinon as inſtantly anſwers. I need not obſerve to you, after what has been ſaid*, that the future tenſes have the force of the imperative, or of the intreating mode; they are alſo ſometimes uſed to imply a habit or cuſtom, as, εφ' ὡν καθισουσιν οι Περσαι μαλακως, upon which the Perſians will ſit, or accuſtom themſelves to ſit at their eaſe. In the following inſtance the imperative mode is uſed for the future tenſe, ſi fætura gregem ſupple-

* Page 27.

verit

verit aureus eſto; you ſhall have a ſtatue of gold; and in legiſlative ſentences this is very common. So much has been ſaid of the aoriſts, that I can ſcarcely recollect any thing to add, except an example of the firſt being uſed for the imperfectum. Then ſaid the Jews, forty and ſix years hath this temple been in building, and wilt thou raiſe it up in three days, τεσσαρακοντα και ἑξ ἐτεσιν ᾠκοδομηθη ὁ ναος οὗτος, for it was not yet compleated: ἐμνησθησαν is uſed in the ſame chapter for the imperfectum, then remembered they; and εἰπεν for the pluſquam perfectum, the word which he *had ſpoken*; and in the ivth chapter, at the 49th verſe, ἀποθανεῖν, the ſecond aoriſt is uſed for the ſecond future, Lord come down before my child *ſhall be dead*.—In Engliſh we very often hear the tenſes uſed one for the other. I ſhall only give a ſingle inſtance. When we call a ſervant, the uſual anſwer is, I

come, Sir; though he does not move a ſingle ſtep, and at the inſtant may be ſo employed it is not proper he ſhould do it. But the preſent intimates the readineſs of his intention, and he civilly, on that account, perhaps, prefers it to the future.—You will long ſince have perceived, that the French compound tenſes and the Greeks aoriſts have a near affinity, with reſpect to paſt time, as, *jai bati un vaiſſeau*, I have built a veſſel; *jai vu le Roy aujour d'hui*, I have ſeen the King to day; *jái vu le Roy cette année*, that is, at ſome indefinite time of this paſſing day, or of this paſſing year.—There are ſo many Greek verbs which are defective in ſome tenſe or other, whoſe defects are ſupplied from other verbs of ſimilar meaning, though of different terminations *, that the learner cannot always be aſſured he

* Clenard's Grammar, with Notes by Henry Stephens, p. 243.

he is right, when he conjugates by analogy: and if we add to this difficulty, that of knowing all the provincial dialects, and poetic liberties, it ſeems to me, that in order to acquire a perfect critical acquaintance with the Greek language, a man muſt give up the beſt part of his life to the ſtudy of it, and be ſatisfied to be only a good Græcian; you will know from what I have ſaid in another place, that I do not mean to deter you from endeavouring to gain a competent degree of ſkill in it, which would deprive you of much pleaſure, and ſeveral advantages: but you may be well aſſured, that only men of extraordinary parts are capable of attaining a compleat knowledge of it, without neglecting what is of more importance. I have ever been of opinion, that giving up ten or twelve years of human life to two dead languages, are more than we can afford. In the number

of young gentlemen of fortune who are educated at our beſt public ſchools, ſcarce one of five hundred, perhaps, proves a very conſiderable claſſic ſcholar; and what with the neglect of real ſcience, amongſt theſe few, and that ſmall attention which is paid to their religious principles, a great part of them turn out mere admirers of the claſſic writers only, whoſe beauties they may reliſh with a degree of taſte. If they have a good imagination, and a flowing elocution at the ſame time, they become proficients in that ſpecies of eloquence, which, with all indifference to truth, like that of antient Rome, is equally applied to the ſupport of juſtice or injuſtice at the bar, or of patriotiſm or faction in the ſenate; whilſt the remaining youths of inferior parts and leſs proficiency, conſtitute the body of the great vulgar, who are formed, by their education, to be the dupes of it; in general,

they

they are ſlaves to the purſuit of mere amuſement, and their higheſt literary glory is to ſhow their taſte by the repetition of antient poetry, or, haply, by compoſing lines of their own in imitation of verſes, as Pliny ſays of old, *Caninius majore curâ quam ingenio*.

I am, &c.

LETTER

LETTER VI.

I Told you, my dear C, that I would give you ſome ſhort explanation of the nature and uſe of the middle voice; the account, I ſuſpect, will be very ſhort indeed, for I have not been fortunate enough to meet with any expreſs diſſertation upon it; and muſt endeavour, therefore, to make up for the defect of a compleat explanation, in the clearneſs of what little I have to ſay. To begin with the *name*, which ſeeming to imply that it holds a middle place, between an active and a paſſive verb, it hath occaſioned ſome miſtakes; for as this voice is truly *both active* and *paſſive*, it ſhould rather, in my opinion, have been termed vox duplex, than

than vox media, upon that account. The primary uſe of this middle voice, as it is called, moſt undoubtedly was to expreſs reciprocality; that is, like ſome of the French verbs to reflect the action, which is ſignified by the verb, back upon the agent, which thus becomes both the ſubject and the object of it: for the middle verb is active in expreſſing an exertion of the energy, and paſſive in ſignifying the reception of its effect; thus πειθειν active, ſignifies to perſuade; πειθεσθαι paſſive, to be perſuaded; and πειθεσθαι in the middle voice, to perſuade one's ſelf; αρεσκειν active, to pleaſe; αρεσκεσθαι paſſive, to be pleaſed; αρεσκεσθαι in the middle voice, to pleaſe one's ſelf. You will recollect, that the preſent and the imperfect tenſes of the middle voice, are preciſely the ſame words with the preſent and imperfect tenſes paſſive, and they have, accordingly, ſometimes an active and ſometimes a paſſive

a paſſive ſignification, for which there is no certain determinate rule to be given; but the two futures, which are *different* words from the *active* and *paſſive* futures, as likewiſe the perfect and pluperfect tenſes, which differ from the perfects and pluperfects in the active and paſſive voices, as both the aoriſts alſo, which differ from the active and paſſive aoriſts, are generally to be underſtood actively, though not always; and it is to be remembered, that the ſecond aoriſt and ſecond future, do not occur ſo frequently in an *active* ſenſe, as the firſt aoriſt and the firſt future.

In the primary uſe of the middle voice, as hath been ſaid, it is properly a reciprocal only; but it hath other powers belonging to it. Our Saviour, in the ſecond chapter of St. Mark, at the eleventh verſe, ſpeaking to the paralytic, uſes the firſt aoriſt imperative, of the middle voice, εγειραι και ἆρον τον κραββατον σου, to intimate

timate that he was now impowered to raiſe himſelf by his own ſtrength; ζησονται, the firſt future middle in the fifth chapter of St. John, at the twenty-fifth verſe, may imply that they ſhall live again in their own perſons, in *oppoſition* to the doctrine that men were to live again in their offspring only, or by tranſmigration, an opinion which appears from the eleventh chapter of St. John to have obtained credit amongſt the Jews, and is one of thoſe eaſtern abſurdities that is controverted in the book of Job, I know, ſays the *heroe* of that ſublime poem, (if I may uſe ſuch an expreſſion) that my Redeemer liveth, that he will ſtand at the latter day upon the earth, and though after my ſkin, worms deſtroy this body, yet in my *fleſh* that I ſhall ſee God, *whom I ſhall ſee for myſelf*, and *mine* eyes ſhall behold, and not *another's*. Αφιξανται, underſtood in the preſent middle at Luke viii. ver. 13th.

ſignifies

ſignifies ſponte ſuâ decedunt, they apoſtatize from not *endeavouring* to eſtabliſh their faith, or from an *indulged* weakneſs and indolence of mind; that is, ſeeing they *will* not ſee, and hearing they *will* not hear. Τις αψαμενος ηψατο, Luke viii. 45th and 46th verſes, in the firſt aoriſt middle, may mean ultrò tangens conſulto tetigit, who touching me did it by deſign; for there is always ſome conſideration of ſelf, whether the verb be a preciſe reciprocal or not, that is, whether the agent be regularly the object upon which the action falls or not.

Your courſe of ſtudy will afford you abundant examples. Ανακεφαλιωσασθαι, which is the firſt aoriſt infinitive of the middle voice, in the firſt chapter of the firſt Epiſtle to the Epheſians, at the tenth verſe, means to unite *unto himſelf* all things through Jeſus Chriſt, and not ſimply to gather together, but to reſtore again to that

that union with the ſource of bleſſedneſs which man poſſeſſed before the fall.

Αναλογισασθε, the Imperative firſt aoriſt middle, Heb. xii. ver. 3, means, *think earneſtly, and reaſon with yourſelves who that perſon was*, &c.

Παρεβιασαντο, the firſt aoriſt middle in the twenty-fourth chapter and twenty-ninth verſe of St. Luke, means, they preſſed him in the moſt affectionate manner for the ſatisfaction he had given them.

Παρεγενοντο, the ſecond aoriſt middle, in the ſecond chapter of St. Matthew, verſe the firſt, means, that the magi came with eagerneſs and zeal, moved to it with an almoſt irreſiſtible impulſe; the ſame explanation gives a force to the account of St. John's entrance upon his miniſtry, in the firſt verſe of the third chapter of St. Matthew, which we tranſlate coldly, in thoſe days *came* John the Baptiſt preaching in the wilderneſs of Judea, &c. and

I am

I am perſuaded, there is not a ſingle paſſage, to be found where the middle voice is uſed but the ſenſe of it is heightened by its application, although, perhaps, there may not be a ſtrict reciprocal ſenſe to be diſtinguiſhed.

You will do well to ſet down all ſuch places as they occur to you, in which you feel the propriety of theſe remarks, and you may alter your opinion afterwards, if you ſhould ſee reaſons for ſo doing, which will not improbably be the caſe; for I have never read, as I ſaid, any expreſs treatiſe upon the powers of the middle voice; what I have advanced of its reciprocal nature having been taken from a note of Dr. Clark's, in his edition of Homer, and confirmed by Mr. Harris's Hermes; nor did I conſider it with much attention, till I had occaſion to do it upon your account; and, in truth, if you are not wholly indebted to the ſame learned

ed writers, for what I have ſaid of the tenſes, you are ſo for the confirmation of my opinion about them. Should you find any thing abſolutely new, it is more than I can be certain of; I write to you from principles which have been long fixed in my own mind, without referring back to the authors who eſtabliſhed them. In the caſe of the middle voice, whenever reciprocality was not ſignified in the plain obvious meaning of this term, and the antients made uſe of it notwithſtanding, rather than of the active or paſſive, there muſt have been ſome ſuch meaning intended as I have ſuppoſed, unleſs you think with your brother, who is very angry upon the occaſion, that it was done only to puzzle poor boys, and teach them patience in the ſchool of grammar and affliction.

I am, &c.

LETTER VII.

DEAR SIR,

I Have read your Letter to my friend C, concerning the uſe of the middle voice, as you deſired; and as, upon this occaſion, I have looked over Kuſter's Eſſay, which was ſtrongly recommended to me, I think ſome obſervations may be added to thoſe you have made, particularly upon ſuch verbs as do not occur in the active voice, which your remarks did not ſeem to reach. In caſting my eye over the Greek primitives, I find that the greater number of thoſe verbs, which have no active voice, have evidently a reflexive ſenſe, and from this I feel additional conviction, that a reflexive ſenſe is the univerſal

verſal characteriſtic of *all* middle verbs, and that there is no occaſion to make any other diviſion or diſtinction amongſt them, than what ariſes from the different degrees in which they ſeverally poſſeſs it. In the incloſed, I have firſt very ſhortly ſtated the ſubſtance of your account as nearly as I can recollect it; I then give you my own; and have finiſhed what I had to ſay with a few obſervations which appear to be connected with the ſubject. All this I have done principally with a view to the arranging and digeſting my own thoughts upon it, in order to ſettle my whole opinion; you will find little that is worth your attention, and I ſend it with a requeſt that you will tell me whether I have underſtood you, and if I am right in my own conjectures.

I am, dear SIR,

Your affectionate friend,

R. F.

REMARKS ON THE USE OF THE MIDDLE VERBS.

BESIDES the active and paſſive voices, which are found in verbs of all languages, the Greeks have another called the middle voice; it is ſo named, becauſe it has a middle nature between the other two voices, partaking ſomewhat of each, the agent of ſuch middle verbs being active in impreſſing the energy, and paſſive in the reception of it: thus

τυπτω, active, ſignifies, I beat.

τυπτομαι, paſſive, I am beaten.

τυπτομαι, middle, I beat myſelf. There is no occaſion for a number of inſtances; to have pointed out the principle is ſufficient; and by a proper attention in the courſe of reading Greek, examples of middle verbs may be found in almoſt every page.

But it is to be obſerved, that all middle verbs have not this reflexive ſenſe in equal force;

force; ſome of them are truly and ſtrictly reciprocals, the energy of the verb falling *directly* upon the agent; there are others which reflect the energy *obliquely*, upon the agent, and that with various degrees of obliquity; and others, again, which recede farther ſtill from ſtrict reciprocality, and ſeem to mark only a *ſtronger energy*, than would be expreſſed by the verb active, though they ſtill retain the character of a reflexive ſenſe, by their attachment to the agent, and by not ſuffering the energy to quit it entirely. This is what I take to be the ſubſtance of your account.

In the following paſſages I think there is a ſcale or gradation of middle ſenſe from ſtrict reciprocality, downwards to ſtronger energy only.

1. πολεσιν επιμιξομαι ανδρων. Callim. Hymn to Dian.

I will intermix myſelf.

2. πεπλους ποικιλους ἠμπεσχετο. Eurip. Medea. 1162.

She threw around herself.

3. ὥπερ τως Θυννως σκοπιαζεται Ὀλπις ὁ γριπευς. Theocr. I. vii.

He looks him out the Thunnies, or looks them out for himself.

4. Νυν δ' Ολυμπια στεφανωσαμενος. Pind. Olymp. 12.

Having procured himself to be crowned.

5. τεμεγαυθενης,
ἐρασσατο γαιαοχος Ποσειδων.
Pind. Olymp. 1.

He loved much.

In these passages the middle sense of the verbs seems to be gradually shaded off, as it were, from ἐπιμιξομαι, a perfect reciprocal, down to ἐρασσατο; the meaning of which, might have been expressed by the active aorist ἐρασσε, but not so emphatically, for ερασσε would have only signified

ſignified *he loved*, whereas ερασσατο ſignifies that *he loved with ardour*, or (ſtill to preſerve a ſhadow of reciprocality) *he loved for himſelf or for his own ſake*.

There are many verbs both primitive and derivative, which are never found with the active terminations, but have only the middle and paſſive voices; theſe do not ſeem to be comprehended in what has been ſaid above of middle verbs which are regularly formed: but upon farther conſideration, I have no doubt, but ſuch would all be found as truly middle verbs as the other.

It is to be obſerved, that in verbs which have three voices, the ſenſe of the middle voice depends upon that of the active; and as ſometimes the middle bears only an alluſive or figurative relation to the active, it is difficult to pronounce a verb truly middle in ſuch circumſtances, without recurring to the preciſe ſignification

of

of the active voice. To explain what I mean, I ſhall take the inſtance of κοπτω and κοπτομαι, the former of which ſignifies I *beat*, and the latter I beat myſelf, or I *lament*. Now if κοπτω were loſt, it would be impoſſible to tell that κοπτομαι was a truly middle verb—apply what I have here ſaid to the verbs whoſe actives are *really* loſt; it is but reaſonable to conclude, that if theſe actives could be recovered, ſo as to obtain the true genuine meaning of them, their middle voices would appear to be *truly* middle. Nor is it at all wonderful that ſo many active verbs *ſhould* be loſt; the Greek, like all other languages, we muſt ſuppoſe was improved from ſome rude archetype; to expect perfect and diſtinct remains of *this* in the productions of the refined and elegant ages of Greece, would be as abſurd as to ſearch, with the expectation of finding *pure Saxon*, in the language of Pope

and

and Addiſon. The obſolete dialect is in either caſe intimately blended, and interwoven with the poliſhed language. A knowledge of this, as a ſeparate dialect, moſt probably remained at the time when the beſt Greek claſſic authors wrote, as that of the Saxon does now amongſt us, and therefore the learned amongſt them underſtood the full force of theſe verbs, by being within reach of their origin, although the modern readers of their works, ſhould not be able fully to comprehend it, at the diſtance of ſo many centuries. This general obſervation may ſerve to account for the want of a ſtriking middle ſenſe in ſome verbs of this claſs, but there is much leſs frequent occaſion to recur to it, than might fairly be imagined.

The greater part of the primitives of this kind, [which I have reaſon to think do not amount to many more than ſixty], are

are in their own nature and import clearly reflexive, without any conſideration of the active voice they may once have had. The *primitives* being thus accounted for, their reſpective compounds follow of courſe; and I have not the leaſt doubt but all derivative verbs of this nature, might be very eaſily reduced to the ſame principle, by carefully conſidering their force and meaning whenever they occur.

I ſhall ſet down ſeveral of the primitives I have mentioned in their three gradations or orders; in the firſt place, as they are direct reciprocals; 2dly, as they are oblique reciprocals; and thirdly, as they are verbs only of ſtronger energy.

Of the firſt kind are ἀρνεομαι, ἀλαομαι, βριμοομαι, ἐζομαι, ἐμπαζομαι, δυναμαι, ημαι, καυχαομαι, κινυρομαι, μεμφομαι, μναομαι, μυδαζομαι, ὀδυρομαι, ὀιχομαι, ὀλοφυρομαι, φεβομαι, φειδομαι, &c.

In

In the firſt chapter of St. John, at the twentieth verſe, we read, ὡμολογησε και ουκ ἠρνησατο, which we tranſlate, *he confeſſed and denied not*—but it would have been more properly rendered, he did not *deny himſelf*, that is, he did not diſown who he was. Inſtances of all the reſt in each claſs might be cited, but it would be tedious and troubleſome to ſearch for them, I ſhall therefore take the more compendious method of pointing out their reciprocal nature, by ſhewing that the very ſame ideas are expreſſed by reciprocals in French.

πλαομαι - -	s'egarer.
βριμοομαι - -	s'emporter,
ἑζομαι - -	s'aſſeoir.
ἐμπαζομαι - -	ſe ſoucier.
δυναται - -	il ſe peut.
ἧμαι - - -	s'aſſeoir.
καυχαομαι -	ſe vanter.

κινυρομαι

κινυρομαι - - ſe lamenter.
μεμφομαι - - ſe plaindre.
μναομαι - - ſe ſouvenir.
μυδαζομαι - - ſe revolter.
ὀδυρομαι - - ſe lamenter.
οἰχομαι - - s'en aller.
ὀλοφυρομαι - s'affliger.
φεβομαι - - s'enfuir.
φειδομαι - - ſe paſſer de.

As the French reciprocals very nearly reſemble the middle verbs of the Greeks, I have paralleled them in that language, but examples correſponding to ſome of them, are to be found both in Latin and Engliſh. Καυχαομαι, jacto me ipſum, I boaſt myſelf; συναγειρομαι, I collect myſelf. Theocrit. Idyl. 15.

To this claſs may not improperly be referred μαρναμαι and μαχομαι, which evidently have a reciprocal ſenſe, for whoever fights muſt have ſome perſon to fight againſt

againſt him. They are anſwered in French by ſe battre: ἀσπαζομαι may likewiſe be added. In the tenth book of the Iliad, line 541, we find - - τοιδε χαρεντες δεξιη τ' ἠσπαζοντο— and, doubtleſs, a great many more might be added, if we could come at their actives; to give one inſtance, it is probable that ἀλλω, the loſt active of ἀλλομαι, to leap, ſignified to caſt or throw, and this gives great ſpirit and propriety to Homer's ἀλτο χαμαζε.

Of the ſecond kind are ἀινυμαι, αρτεομαι, αρνυμαι, χολωμαι, βωλομαι, γλιχομαι, ελδομαι, δεχομαι, ευχομαι, κταομαι, λαζομαι, λιλαιομαι, λισσομαι, μυνομαι, πενομαι, πριαμαι, ὠνεομαι, for to whom does a man take, procure, &c. but *to himſelf*. Thus one of the goſſips in the 15th Idyl of Theocritus, ἀλλ' ἰθι τωμπεχονον και ταν περονατριδα λαζευ—fibulatum peplum tibi ſubnecte.

In

In the third claſs I place αἰσθανομαι, ἀκροαομαι, μασαομαι, ὀπτομαι, ὀσφραινομαι, πυνθανομαι, φθεγγομαι, &c. for theſe verbs and others of the ſame nature, ſeem to have a ſtronger, more neceſſary, and inſeparable attachment to their agent than others, as if one ſaid I myſelf *feel*, *hear*, &c. (actions which no one elſe can poſſibly do for me) and thus to partake remotely of a reciproeal ſenſe, for which reaſon they have been always uſed as middle verbs, to the total excluſion of their leſs ſignificant actives. By way of confirmation, it may be obſerved, that there are French reciprocals of the ſame kind, ſuch are s'appercevoir, s'ecrier, s'avancer de; and upon the ſame principle, perhaps, we may account for ſuch verbs as βληχαομαι, ἱπταμαι, μηχαομαι, ογκαομαι, πετομαι. This form might alſo be extended to ſeveral *derivative* verbs of the ſame nature, δερκομαι, απλομαι, γευομαι, &c.

Moſt

Moſt of the *primitive* middle verbs may, I think, be thus fairly accounted for, and many, if not all the reſt might be reduced to the ſame principle, by a more accurate inveſtigation of them as they occur in authors: and if not, we muſt recur to the impoſſibility of coming at their actives. This obſervation of the middle ſenſe depending upon the active is made by Kuſter, though he does not ſeem to have carried it ſo far, and to have applied it as he obviouſly might have done; for in his third ſection he throws together many verbs "formam quidem, ſed non vim mediam habentia," as he expreſſes it: whereas had he adhered to his own remark, he muſt have concluded, that all middle verbs whatever were truly middle if all things neceſſary to be conſidered could come under conſideration.

It is not, indeed, to be pretended that inſtances do not occur, where the middle form

form does not ſeem to convey in any perceptible degree the middle ſenſe. It would be wonderful indeed if amongſt ſo many authors, not a ſingle writer ſhould ever have miſapplied one of theſe verbs, through inattention, affectation, erroneous cuſtom, or ſome other cauſe; but I firmly believe, that not one ſingle verb can be mentioned which is ſo *uniformly miſapplied* as not, in ſome inſtances, to ſhow its *middle* ſenſe, and contradict the aſſertion of its having the form only without the force of a middle verb.

Upon this one eaſy and rational principle then all middle verbs are reducible to the ſame character, and the knowledge of them is rendered more eaſy and ſimple by their being conſidered as differing from each other only in *degree*, and not at all in *kind*.

I ſhall add a few other obſervations, connected with the ſubject, before I quit it.

There

There ſeem to be two ways of uſing a middle verb differently from its ſtrict and characteriſtic meaning, and both ariſing from its *middle* nature, viz.

Firſt, By giving it a ſignification almoſt entirely *active*; and,

Secondly, By giving it a ſignification almoſt or entirely *paſſive*.

In the next place it is to be remarked, that the middle verbs in termination, are not the only *reciprocals* in the Greek language, for there are many likewiſe of an active form, which in the ſame manner have a ſignification that is ſtrictly reciprocal; of this kind are καμπτω, κλινω, κυπτω, ριπτω, ςρεφω, τρεπω, with their compounds when placed without an expreſſed object. It is a part of the delicate character of the ανηρ βδελυρος of Theophraſtus ὁταν σιωπηση το Θεατρον ανακυψας ερευγειν. In the theogony of Heſiod we read Αλλ ὁτε δη ῥ ενιαυτος ἐην περι δε ετρα-

πον ὡραι; and in the Acts of the Apoſtles, εστρεψεν ὁ Θεος, ſe convertit.

It is likewiſe worthy of obſervation, that the Greek reciprocals, whether of an active or middle form, exactly tally with the French in the near affinity they bear in ſome uſages to verbs paſſive. Thus in French they ſay vous vous trompez, you are miſtaken; il ſe deſoit hier, it was ſaid yeſterday. And in Greek we find,

Δισσων ζερησῃ τῃ δ' εν ἡμερᾳ τεκνοιν.
Eurip. Phœniſſ.

Ερει καρψει παν γονυ. Rom. xiv. 11.

The verb μεταβαλλω frequently occurs in the paſſive ſenſe of mutor; in French it would be rendered ſe changer, to ſuffer a change. And, on the contrary, the paſſive form is ſometimes uſed to expreſs this ſort of reciprocality as in the eighth chapter of the Acts of the Apoſtles. Φιλιππος ευρεθη εις Αζωτον; in French, Philippe ſe trouva.

LETTER VIII.

MY DEAR C.

I AM much obliged to Mr. F. for his remarks upon my Letter to you, concerning the middle verbs, which appear to be as juſt as they are ingenious; but what renders them particularly entertaining to me in the peruſal, is, that they have recalled ſeveral paſſages of my boyiſh years to remembrance, which I look back upon with pleaſure; and my way of thinking, likewiſe, almoſt in my childhood. Some of theſe circumſtances I mentioned when we paſſed an evening with the vicar of the place where I had the firſt draughts of the accidence, five or ſix and fifty years ago, and bitter draughts I thought they were. I perfectly recollect, that

when I firſt read of a neuter verb ending in *o*, yet could not take *r* to *make him a paſſive*, I ſet myſelf to conſider the reaſon of it, and it appeared a very ſtrange affair, whilſt at the ſame time a verb deponent was allowed the privilege of a paſſive ending, only to make a ſhow with; the example of oſculor te & oſculor a te, was a ſource of pleaſantry amongſt us when applied to the rod or the cuſtace, and paſſed without any ſcruples reſpecting the propriety of its latinity; but the other affair ſeemed to be ſo flagrant an act of partiality and injuſtice in the maſter to countenance, [for I ſuppoſed it to be all his doing, *who certainly made the accidence*] that the head boys ought to guard againſt him, upon this account, at the next *barring out*. I ſpoke, as I conceived, very properly upon the neceſſity of ſo doing, but my feeble voice was not heard; our tyrant, indeed, was excluded, and a writ of magna charta demanded at the uſual

ſeaſon

ſeaſon of the year, though the day was always kept a profound ſecret; but all I recollect to have been ſettled after the buſtle was over, were the hours of coming in and going out of ſchool, with the claim of an exemption from taſks upon holydays, and that the laws were ſigned in great form by the maſter, whoſe name was Hazelhurſt, and two of the truſtees of the ſchool, after which we dined together in triumph at the maſter's table, as the barons did with king John. The firſt book I laid hold upon, to explain this licenſe of deponent verbs after I grew a great boy, and entertained other thoughts of the matter than my childiſh reveries, was the Oxford Grammar, which did not altogether ſatisfy me. The next which I ſeized with eagerneſs, was Johnſon's Grammatical Commentaries, with which I was exceedingly delighted, though it led me into a wilderneſs of doubts about this, and a thouſand things beſides; inſomuch that I

determined to lay aſide all farther thoughts concerning ſuch abſtruſe ſubjects, till I could get ſomebody to aſſiſt me, and ſhould be better able to judge of them; but not meeting with any perſon I choſe to conſult for a long time, I made up matters as well as I could in my own mind, and plodded on as other boys did; only propoſing now and then a difficulty with a conjecture annexed, which oftener brought me into diſgrace than did me any honour. As Mr. F. ſeems to be ſurprized that the learned Kuſter did not carry his obſervations upon the middle verbs, ſo far as to diſcern that no other diſtinction ſhould be made between them, than what ariſes from their poſſeſſing the reciprocal ſenſe in different degrees, and that there are no verbs in the Greek language which are mere deponents with the *form* only of middle verbs, without their *ſignification*, for they have all a reference to ſelf in ſome way or other; ſo I cannot help wondering, it

hath

hath not ſtruck our learned and ingenious friend, that what are called deponent verbs in Latin, have, in reality, ſo near a relation to middle verbs in Greek, as to render it probable that many, if not moſt of them, may be properly conſidered as middle verbs, with a reciprocal ſenſe, after the ſame manner that the Greek verbs have it, whoſe actives are either obſolete or entirely loſt. I ſhall ſet down a few of theſe Latin *deponents*, as they are called, in the ſame manner Mr. F. has done the Greek middle verbs, in claſſes; to which I ſhall add the correſponding middle verbs in Greek, and I am perſuaded that together, with the coincidence of their paſſive terminations, they will appear to be no leſs juſtly diſtributed into ſuch as are either *direct reciprocals*, or *oblique reciprocals*, or *verbs of ſtronger energy* with *reference to ſelf*, than the Greek middle verbs their fellows on the other ſide of the Ionian. Many of the Greek verbs have

entirely loſt their active terminations, and this is the caſe of the Roman verbs of the ſame order; but a ſufficient number of theſe ſtill remain, to render it probable, that moſt of the deponent verbs were originally poſſeſſed of active endings, though not *all* of them, for which a very clear reaſon might be aſſigned. That they were originally formed upon the model of the Greek middle verbs, on account of their reciprocal ſenſe, I have not the leaſt doubt in my own mind, though I have no inclination to debate the matter with thoſe who think otherwiſe; to me the affair is indubitable, and I look for no other certainty, in matters of ſo little importance.

I am, my Charles, &c.

P. S. It would not have been at all difficult to have enlarged the liſt I have given in the next page; but, as hints, theſe inſtances are ſufficient, and I would always

always have you ſet down in a common place book any other examples as they occur, I mean, if you think it worth your while.

Direct Reciprocals.		*Oblique Reciprocals.*	
adipiſcor -	προσκλάομαι	revertor -	κατέρχομαι
lamentor -	ὀδύρομαι	ludificor -	παρακρούομαι
miſereor -	ὀλοφύρομαι	odoror - -	ὀσφραίνομαι
mereor -	μισθοδοτέομαι	altercor -	ἀντακοκρίνομαι
utor - -	χράομαι	percontor	πυνθάνομαι
reminiſcor	ἀναμιμνήσκομαι	ſpeculor -	σκέπτομαι
fruor - -	καρπόομαι	revereor, -	ἐμπάζομαι
lucror - -	κτηματίζομαι	teſtor - -	μαρτύρομαι
glorior - -	καυχάομαι	veſcor - -	σιτέομαι
meditor -	λογίζομαι	fortior - -	μέιρομαι
averſor - -	ἀποστρέφομαι	paciſcor -	περιδίδομαι
verecundor	αἰσχύνομαι	vaticinor -	μαντεύομαι
confiteor -	ἐξομολογέομαι	auguror -	οἰωνίζομαι
innitor - -	σκήπτομαι	miſeror -	οἰκτίζομαι
		aggredior	προσέρχομαι
		ſciſcitor -	πυνθάνομαι

Verbs

Verbs of ſtronger energy.

malignor - - - πονηρέυομαι
operor - - - - εργάζομαι
amplexor - - - αγκαλίζομαι
ſtomachor - - - χολᾶμαι
ſtrenue inficior - ᾽αρνέομαι
gravor - - - - ἄχθομαι

Liſt of Deponents with a paſſive ſignification, moſt of which have likewiſe an active termination remaining.

Actives.	*Deponents.*	*Paſſives.*
adjuto - -	adjutor - -	adjutor.
	adipiſcor - -	adipiſcor.
aſpernans -	aſpernor - -	aſpernor.
comito - -	comitor - -	comitor.
crimino - -	criminor - -	criminor.
glorians * -	glorior - -	gloriandus.

* Whenever the active or the paſſive participle is found to have been generally uſed, I have no doubt of the active or paſſive form of the verb's having originally exiſted entire:—the active and the paſſive form mutually imply each other, and a middle form implies the exiſtence of both, by a natural Principle; but Faſhion is the ſole arbiter in caſes of this ſort, to whoſe determination we muſt appeal.

Actives

Actives.	*Deponents.*	*Paſſives.*
polliceo -	polliceor -	polliceor.
digno - -	dignor - -	dignor.
dominans -	dominor -	dominor.
expergiſco	expergiſcor	experrecti.
experio - -	experior -	experiendus.
innitens -	innitor - -	
- - - -	fateor - -	fateor.
- - - -	hortor - -	hortor.
- - - -	ſtipulor -	ſtipulor.
tueo - -	tueor - -	tueor.
- - - -	ſector - -	ſector.
- - - -	potior - -	potior.

LETTER IX.

MY DEAR CHARLES,

I AM well pleaſed with your inclination to know ſomewhat more of muſic, and do not conſider your queſtions as idle and impertinent. You have heard enough about it already, to know that in every octave, or ſcale of eight notes, there are always two, which are diſtinguiſhed by the name of hemitones; and that the places, which theſe half notes occupy, is not a mere matter of caprice, but eſtabliſhed by the Author of Nature; as is likewiſe the degree of acuteneſs with which one note riſes above that which is immediately below it, throughout the whole ſyſtem; were it otherwiſe, if the notes

in

in muſic were not confined to *certain* intervals, it would be impoſſible for it to exiſt as a ſcience, for the ſame reaſon that Hiſtory and Painting could not exiſt without a natural Language of action, there might not only be as many different kinds of muſic, as there are different nations, but as there are individuals in the world, and the powers of each, muſt be limited to every man's *own mind*, there could be no ſinging or playing to another perſon. Nothing is ſo abſurd but hath its propagators and defenders; many of the antients were of opinion, we learned our muſic from the birds, in which they have been followed by ſome modern writers; but to whom it may be aſked, were the birds indebted for their ſkill, *their* principles of muſic moſt undoubtedly come with them into the world, and certainly ſo muſt *ours* likewiſe; or all men, (I mean all men who have an ear), would not agree

in

in regulating their voices by the ſame rules; and yet this is the caſe, in a great meaſure, with perſons in all parts of the globe, who have no more communication than the linnets, and thruſhes, and larks, of different countries, have with each other, who yet whiſtle after a ſimilar manner; or, as I might ſay, whoſe notes agree in the ſameneſs of their intervals. The laws, indeed, by which their melody is regulated, have not been enquired into with any great accuracy; and, perhaps, they would elude our ſearch; but thus much is certain, that they are different from thoſe which govern our own; and that theſe feathered ſongſters have no idea of harmony, nor appear to have any delight in it. Birds, indeed, when under our confinement, may be taught to ſing in tune, that is, agreeably to our intervals of muſic, but this is an imitation of ſounds, they would not liſten

to

to if they were at liberty, at leaſt not ſufficiently to acquire them, as they do their *neſt-ſong*; were a lark to live in a ſtate of nature, for a century, it would not be tempted to vary its original notes, or learn a ſtrain of the ploughman, whiſtled he ever ſo blithly; and if one of theſe birds which hath been taught *our* muſic, doth not hear the tune which it hath learned, for ſome months, it will return to its native intervals of ſong, and whiſtle like all others of the ſame ſpecies, with ſome very inconſiderable variations, and thoſe probably for the worſe.

It ſeems highly probable to me, therefore, that every different ſpecies of birds, is limited to a diſtinct ſpecies of melody which arrives at its full perfection, with the perfection of its bodily organs, and is capable of no farther improvement; and as beyond this they appear to have little delight in each other's ſinging, ſo long as they are in a ſtate of freedom, it operates

jointly

jointly with their figure, and the colours of their plumage, to confine their pleaſures and affection to their own tribes, and thus contributes primarily to preſerve the ſeveral ſpecies diſtinct; accordingly, it is obſerved of the muſic of moſt birds, (and perhaps the ſilence of ſome fine voices and ſweet toned harpſichords, may be accounted for upon the ſame principle) that as ſoon as the firſt great end of providence is anſwered, their muſic is at an end. Melody and rythmus, in the opinion of Ariſtotle, as they reſpect the human ſpecies, are congenial to the ſoul, ἡ δὲ μουσικὴ φύσει τῶν ἡδυσμένων ἐσί, καὶ τις ἐοίκε συγγενέια τᾶις ἁρμονίαις, καὶ τοῖς ῥυθμοῖς εἶναι. Muſic, like the other ſciences, hath its foundation in Nature, its principles are the gift of God implanted in our conſtitution, we neither learned it from the birds, nor from the chiming of hammers, thoſe principles indeed which were born with us are capable of being improved,

or

or of being neglected, but all men are ſingers in the ſame manner as all men ſpeak, and rejoice, and laugh, and lament; at leaſt I never heard of any perſon but at ſome time, or upon ſome occaſion or other, hath attempted to harmonize his utterance; but no man is ſo utterly untuneable as to have an averſion to all muſical inflexions of the *human voice*, whatever he may have for thoſe of inſtrumental melody *. We were doubtleſs formed to ſolace ourſelves under labour, by an attention to muſical cadences, and the harmony of ſounds, and almoſt every artificer makes uſe of them to be-

* If it ſhould ſtill be ſaid that there *are* perſons who are born with an abſolute *averſion* to muſical notes of every ſort, they are to be conſidered as deviating from the ſpecies, and in the opinion of Sir William Temple, would act right to keep their own council; for wherever we diſcover this imperfection, we may generally expect to meet a gloomy diſpoſition of mind, with a correſponding moroſeneſs of behaviour, and common prudence bids us ſtand aloof.

guile the time, and to ſoften the ſeverity of his toils,

Hinc altâ de rupe canit frondator ad auras—
Et lôngum interea cantu ſolata laborem,
Arguto conjux percurrit pectine telas.

Hence from the mountains overhanging brow,
The woodman whiſtles to the echoing air,
Whilſt with her family the plodding wife
Sings as ſhe plies the wool.

I am, my dear C.

Your's, &c.

LETTER

LETTER X.

SO far from being offended, my dear Charles, I am pleaſed with the candour of your remark; it does you honour; prudence moſt undoubtedly inſtructs us to avoid a *ſtrict connection* with a perſon who has an averſion to muſic, but as he muſt be no leſs unhappy in himſelf than he is a burthen to others, his condition is truly pitiable, and he no more deſerves to be the object of contempt and ſcorn upon this account, than he would for having been born a cripple.

A *defective* judgement in muſic, is, indeed, conſiſtent with the *gentleſt* manners; it may ariſe from a neglect of culture, or from an accidental diſorder in the organs of hearing *only*; but in the caſe of an utter

averſion it is to be ſuſpected there is ſomewhat amiſs, not only in the formation of the *ear* to produce this effect, but in the general ſyſtem of the nerves, which are either too rigid to be ſenſible of *any* delicate impreſſions, or as in a falſe ſtringed inſtrument ſo unhappily proportioned, that nothing but jarring and diſcords can ariſe from the vibration of their parts; and I ſcarcely ever knew a perſon who profeſſed an abſolute diſlike of muſic in general, in whom as general a dullneſs and inſenſibility to all the works of elegance likewiſe, was not very diſtinguiſhable, attended with a ſplenetic malignity of temper, and a reliſh only for coarſe, ſordid, or brutal indulgencies. A good Taſte, whether it reſpects the objects of the eye or the ear, hath a connection with what has been termed the *moral ſenſe*, by which antecedent to any reaſonings or reflections, we ſome how *feel* and admire

the

the beauty of a juſt and virtuous action; and it is not wonderful to find thoſe who unhappily want it, no leſs blind and dull to the charms of virtue in the moral world, than they are to thoſe of beauty, and order, and harmony, in the natural; whereas the man who is formed ſo as to be affected with what is beautiful in art or nature, is ſuſceptible of every tender impreſſion, in the language of the ſcriptures, he rejoices with thoſe that do rejoice, and weeps with thoſe that weep; in ſhort, every joy and every ſorrow becomes, by ſympathy, his own, and he converts even the miſeries of others into a heartfelt pleaſure, which has elegantly been ſtiled the Luxury of Grief.

I am, &c.

LETTER XI.

MY DEAR C.

DOCTOR KEIL, in his anatomy, if I am not miſtaken, hath aſſerted, that a good voice is capable of dividing a muſical note into a hundred and ninety ſix parts, and that a good ear can diſtinguiſh this very minute difference of tune. If we ſuppoſe a muſical ſtring ſtretched by a weight, to give any certain note, whether the weight be afterward either increaſed or diminiſhed, ſo as to cauſe the difference of tune here mentioned, I am inclined to believe that a very accurate ear would immediately perceive it, and that a perfect voice might, perhaps, in each caſe, ſound in exact uniſon with it, though

though I can ſcarcely imagine it could preciſely paſs from one ſound to the other at pleaſure, and that repeatedly. The diviſions of the Glottis at the upper end of the Trachæa, are, upon this ſuppoſition, almoſt inconceivable; its greateſt aperture is no wider than the tenth of an inch; now if a very good voice can run up two octaves, that is fifteen notes, and divide each note into *ten* parts only, and a different degree of its aperture is required for each of theſe ten parts, (or commas, as they are called,) the diameter of it muſt be a hundred and fifty times leſs in ſounding the higheſt comma, than its diameter is, when it ſounds the deepeſt; and as the ſides of the glottis move through equal ſpaces, at every variation of the aperture, we are thus capable of dividing the tenth part of an inch with great exactneſs into three hundred equal parts, and that with a moſt aſtoniſhing rapidity, by a ſimple

act of the Will; but wonderful as this is, there muſt be as delicate a management of the breath employed, to produce the different ſhades of theſe ſounds, (if I may ſo call them) which is very poſſible to be done by changing their *tone* without any variation of *tune*; the ſame perſon being capable whilſt he holds the aperture of the glottis at the ſame width, of giving different degrees of ſtrength or ſoftneſs to his voice; and a good ſinger can ſwell the ſame note till it ruſhes upon the ear, with all the force of muſical violence, or melt it down by an imperceptible gradation of dying cadence, till the ear can purſue it no farther, and it mixes as it were with ſilence. In concert this hath a fine effect, it reſembles the coming on of darkneſs in a total ſolar eclipſe, when Nature ſeems aſtoniſhed, and pauſes, as it were, preparatory to her diſſolution; and if after an awful reſt, whilſt the mind is all attention

and

and expectance, the muſic breaks out at once with the majeſty of a full chorus, and in grand ſolemn movements, whilſt the notes of ſome inſtruments are continued and ſwelled above the others (for which the hautboy is particularly adapted) ſuch a contraſt muſt give the higheſt degree of extaſy, a ſingle paſſage in muſic is capable of inſpiring, and which if the nerves have been duly prepared by the foregoing parts of a compoſition, is probably as great as ſome delicate frames are able to ſupport without injury, and the effect might poſſibly be continued, till it ended either in madneſs, or the deſtruction of the Conſtitution; juſt as in ſome mechanic engines, too violent a motion muſt either ſet fire to the machine, or break it in pieces. The utmoſt limit of perfection, is but one ſingle point removed from evil, as the fineſt imagination is allied to frenzy: thus the higheſt

cordials

cordials may be taken till they lower the ſpirits inſtead of raiſing them, and the nobleſt medicines be exalted, till after a certain degree of ſalutary efficacy, they become poiſons.

I am,

My dear C, &c.

LETTER

LETTER XII.

DEAR CHARLES,

IT is ſcarcely poſſible to enter upon the ſubject of accents, as you deſire, without being drawn on much farther than I could wiſh, and to enlarge upon emphaſis and quantity, which are the other connected adjuncts of ſyllabic ſounds. It would be waſting your time and my own to little purpoſe, to point out the many miſtakes of learned men who have confounded theſe things together; even Mr. Foſter, of Eton, who has lately publiſhed a treatiſe upon accent and quantity, with more good ſenſe and clearneſs, as well as more learning, than almoſt any other writer before him, and who ſeemed to be entirely

entirely maſter of his ſubject; *this* very learned and accurate ſcholar I ſay, appears, notwithſtanding, in ſome paſſages of his book to have confounded emphaſis with accent, and to have pulled down in one place, what he hath built up in another.

Every ſyllabic ſound muſt be pronounced in ſome certain pitch of tune; with a certain degree of force, and continued for a longer or a ſhorter ſpace of time; theſe are the plain principles of accent, emphaſis, and quantity, in their natural order; for we muſt firſt pitch the *tune*, and aſcertain the *tone*, before we can dwell upon any ſound, to give it length. In the utterance of a word which has two or more ſyllables, we very rarely pronounce them at the ſame preciſe pitch of voice, or give an equal *time* to each of them, or produce them with the ſame degree of ſtrength and force in utterance, for in truth it would be exceedingly *difficult*

ficult to do it by *deſign*. *That* ſyllable of a word which is pronounced with a *higher* elevation of the voice, is ſaid to be the acuted or ſharpened ſyllable; *that* which is pronounced at a *lower* pitch, is ſaid to be a graver ſyllable; and *that* upon which the voice is forced is the *emphatic* ſyllable; beſides which, a ſyllable is either long or ſhort, as the ſound of it is continued a longer or a ſhorter time with relation to others: nothing will illuſtrate this, ſo well as a muſical inſtrument; if you take a violin, and ſtrike the notes C and D, the firſt note is the graver, and the ſecond the acuter, to which the tone riſes; but if you ſtrike D firſt, and then C, the ſecond note is the graver and the former the acuter, from which the tone falls to C, if you hold one note the time of a *minim*, and the other only the time of a *crotchet*, they bear the ſame relative proportion that a long and a ſhort ſyllable

do

do to each other, according to the common rule of *proſody*; and if you preſs your bow upon the ſtring with greater force in ſounding one of theſe notes, though without changing its time, whether the minim or the crotchet, the force applied to that note will give an idea of emphaſis in ſpeaking; but at preſent I am only concerned with accent, by which is meant ſimply the riſe and fall of the voice in utterance, and have nothing to do with emphaſis or with quantity in this place, which are reſerved for another Letter, ſhould I write any more about them.

Every word is ſaid to have one (and only one) of its ſyllables ſounded in a *higher* tone than the reſt; this is the caſe without exception; and confining the riſe of the voice to one ſyllable of a word, gives each word a ſeparation and diſtinction from the other words of which a ſentence is compoſed; to denote this elevation,

vation, the Greeks placed an accentual mark over ſuch ſyllable inclining from the left hand, (thus ′) and ending in a point *above*, towards the right hand, which they called the acute accent; no other accentual mark, of courſe, was neceſſary upon the ſame word, unleſs the voice likewiſe fell again upon the very ſame ſyllable, before the ſound of it was ended *; in

* It is no very eaſy matter to let the voice riſe and fall upon the ſame ſyllable properly; but it has a ſtriking effect when it is done with a delicate preciſion, particularly in tender pathetic paſſages. The circumflex appears to me to have a great analogy with what is called the appogiature in muſic, which is equally applicable in reading as in ſinging; if we may judge from the form of the accentual mark in the Greek language, the acute was heard *firſt*, and the voice fell by a proper interval to the grave; but in the application of the appogiature, the voice is at liberty to move in a contrary direction from the grave to the acuter ſound, as the force of effect may require; this would be an inverſion of the Greek circumflex, and I have not the leaſt doubt in my *own* mind, but the Greeks availed themſelves of this vocal power occaſionally, in the uſe of the circumflex, that is, whenever the voice roſe and fell upon the ſame ſyllable.

ſuch

ſuch caſe they added another mark called a grave, beginning from the right hand and ending in a point above towards the left, (thus ˋ) and which leaning againſt the former joined it at the top. Theſe two characters, when ſeparated, were called the acute accentual mark and the grave accentual mark, but when they were joined together *over the ſame ſyllable* after this manner (^) they were conſidered as one compounded mark, and called a *circumflex*. If the acute accentual mark, as hath been hinted, was placed upon any ſyllable of a word, the voice was ſuppoſed, of courſe, to be lower upon every other ſyllable of it; but the acute mark was not placed upon every word, the *grave* mark was ſometimes placed ſingly over the laſt ſyllable of a word, *inſtead of an acute*, to point out that the voice muſt be lowered upon the laſt ſyllable of the word, leſt if it were kept up, ſuch an elevation of voice

ſhould

ſhould occaſion the ſucceeding word to adhere to it; the grave accentual mark was placed in like manner over the laſt ſyllable of any word which finiſhed a period, (when the voice naturally falls to a cloſe upon the key note) notwithſtanding ſuch word, in other ſituations, according to the eſtabliſhed manner of pronouncing it, required the voice to be raiſed upon its laſt ſyllable. I may here remind you, that all words whoſe laſt ſyllable was raiſed, were called *oxytones*, as all words whoſe laſt ſyllable was lowered were called barytones, and that whenever an *oxytone* was marked with the grave accent upon its laſt ſyllable at the cloſe of a period, or in order to diſtinguiſh it from a ſucceeding word whoſe firſt ſyllable was acuted, notwithſtanding the voice in uttering it was then lowered agreeably to the grave mark of accentuation; ſuch word was not conſidered as a

barytone, from either of theſe *accidental* circumſtances of ſituation, but ſtill retained its original name of an oxytone. The term προσωδιαι, which was given to the accentual marks as well as to the actual modulations of the voice, (to which alone they *properly* belong) hath miſled many learned men to ſuppoſe they were intended only as mere *muſical* notes, not conſidering that ſpeaking in early ages was called *ſinging*, and that we now term a juſt manner of raiſing and lowering the voice, a *melodious* inflection of it, as all our meaſured movements were called *dancing*, and the poets called their meaſured rythmus *ſong*, without any reſpect to muſic in our ordinary idea of it. Accent then, as it implies a modulation of the voice, that is, the riſe or fall of it, is applicable either to common ſpeech, or to ſinging, the diſtinction between which hath been already mentioned in my firſt letter, (page 12,) and

and ſhall be again taken notice of more particularly.

I ſhall cloſe this with obſerving, that in moſt editions of the Greek claſſics when a word occurs which has no accentual mark over it, (for there be ſome editions of late which have rejected the accentual marks entirely) the omiſſion is probably owing to its being ſo cloſely joined in pronunciation with another word, that it coaleſces and becomes, as it were, a ſyllable of *that* word to which its ſound is connected; this is the caſe of thoſe monoſyllables called atonics, ὁ, ἡ, οἱ, αἱ, ἐ, ἐκ, ἐγ, ἐι, ὡς, ἐς, ἐν, ἐξ, and frequently of thoſe words called enclitics, or words which lean upon a foregoing word, when no contradiſtinction is intended to be pointed out; but in caſes where oppoſition was deſigned, an accentual mark *at leaſt* was placed over them, the effect of which in utterance gave a quick ſharp

ſtroke upon the ear, which had, in ſome degree, a ſimilar effect (*in this ſituation*) to the power of emphaſis, and may have occaſioned its being confounded with it.

I am,

Your affectionate, &c.

LETTER

LETTER XIII.

MY DEAR C.

NOTWITHSTANDING the different wants, and cuſtoms, and manners of different nations, which together with the influence of climates upon the organs of ſpeech themſelves, as upon the diſpoſitions and tempers of the mind, may have produced no leſs variety in the utterance and expreſſion of their ſeveral languages; yet all men neceſſarily agree in a raiſing and lowering the voice either more or leſs upon ſome ſyllables of a word, as they do in pronouncing others with more force, and in letting the voice continue longer upon them than upon others; for whatever may be ſuppoſed of a *monotony in*

ſpeaking, it is a thing impoſſible. A variation in the tones, and tune of voice, with reſpect to the different members of a ſentence, does not eſcape general obſervation, though it hath not been ſo commonly remarked, that there are inflections of voice, upon the ſyllables of a word, ſimilar to thoſe upon the words, which compoſe the members of a period: but let any unprejudiced perſon (*with a tolerable ear*) conſult his own practice, and he will find that he does not utter even a diſſyllable, without a relative elevation of his voice upon one of them. There are ſome perſons, it is true, who are not capable of diſtinguiſhing this elevation; but whoever is ſenſible of ſuch a defect in his organs of hearing, whatever his abilities may be in reſpect of learning, would act right to be cautious of determining upon a ſubject, of which it is impoſſible to form a true judgment, without poſſeſſing

ſome

ſome natural feelings which *he* wants, οὔτε γὰρ ενδέχεται φάυλως αισθανόμενον εῦ λέγειν περὶ τύτων ὰν μάθοι τρόπον αισθάνεται, ſays Ariſtoxenus; a paſſage, which it is not improbable was pointed by him againſt the managers of a ſimilar diſpute with that conducted lately by ſome modern ſcholars, whoſe opinions upon a mere ſubject of antiquity, would have been regarded with attention, if not looked upon as deciſive; but where the enquiry is concerning the nature of articulated ſounds, whether the voice is really inflected, or not inflected in the pronunciation of all words, eſpecially thoſe which conſiſt of more than one ſyllable, and whether ſuch inflection neceſſarily affects the time of each ſyllable; as theſe are matters of fact to be determined jointly by the ear, and by certain principles of philoſophy, they can never be aſcertained by claſſical learning only, nor is there any reaſon for our

ſitting down by the deciſion of the old grammarians in an affair of which we are as competent judges as they were; and it is no arrogance to affirm, that the doctrine of *ſounds* is altogether as well underſtood, and hath, perhaps, been better explained by the moderns than by the antients.

I am,

My dear C, &c.

LETTER

LETTER XIV.

DEAR C,

THE only eſſential difference between the notes of ſong and common ſpeech, which I hinted that I ſhould explain to you, conſiſts in this, that their intervals in ſong, are perfectly diſtinct; whereas in ſpeech, or converſation, they riſe and fall by ſuch a continuous wave-like motion, as renders it difficult to fix the preciſe point of *elevation* or *depreſſion*, to each note; the voice is *nevertheleſs* moſt certainly *intended* and *remitted* within a certain ſcale, and the utterance of language is but a different ſpecies of ſinging from what is uſually termed ſo: λέγεται δὴ καὶ λογῶδες τι μέλος τὸ συγκείμενον ἐκ τῶν

τῶν προσῳδιῶν τὸ ἐν τοῖς ὀνόμασι; φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ανιέναι ἐν τῷ διαλέγεθαι. Compare Ariſtox. b. 1.—Euclid's Introduction to Harmonic, at the beginning. Gaudentius, περι φονης; and Ariſtides Quintilian, περι ὑλης μεσικης.

The *place of the voice*, that is, the ſpace through which it moves in ordinary converſation, indeed, is limited, by Dionyſius, on the *conſtruction of periods*, to the ſyſtem of a diapente or fifth; and a careful attention to our manner of ſpeaking, will convince us, that it rarely riſes to the *acute*, by more than three tones and a hemitone, or falls to the *grave* by a greater interval; and I ſuſpect it never, or very ſeldom riſes and falls ſo much.

Taking it for granted, that we uſe *inflections* of voice, or that the voice is *intended* and *remitted* in ſpeaking, let us in the next place conſider, whether the elevation of it, by the acute accent, hath

any

any effect upon a ſyllable as to its length; that is, whether the *acute* accent neceſſarily increaſes the time of a ſhort ſyllable, to which it is frequently applied, or continues that of a long one, ſo as to alter the due proportion of quantity, as it is called, in either caſe.

Now this is the opinion of ſome great ſcholars, who have written in favour of retaining the Greek accentual marks, as well as of others who have propoſed the utter rejection of them; and both parties arguing from a miſtake concerning their uſe and application, the concluſion on each ſide, hath been inconſiſtent with the Græcian elocution; thoſe who have written in favour of the accentual marks being properly retained, maintaining, at the ſame time, the propriety of altering the times of ſyllables, according to their ſuppoſed powers at leaſt in proſe; whilſt others have rejected them entirely as abſurd, be-

cauſe

cauſe of their preſumed inconſiſtency with quantity, which the antients never violated either in proſe or verſe.

The accentual characters having been added to poetical compoſitions has ſtrangely puzzled thoſe who conſidered them as marks of quantity, for that the quantity of ſyllables in *verſe* ſhould be regulated agreeably to the ſuppoſed power of the acute accent, was too glaring an abſurdity to be ſupported; nothing then remained in this caſe, but with Voſſius to conſider the accentual characters as miſapplied marks of emphaſis, or otherwiſe as mere muſical notes.

The ſuppoſition that an acute accent always *lengthened* the time of a ſyllable, which ſome learned men have boldly aſſerted, either to favour a diſmiſſion of the accentual characters entirely, or to ſupport an opinion that the quantity ought to be changed when it was applied to a ſhort

ſyllable,

ſyllable, is owing to a miſtake of the manner in which the voice is ſuppoſed to raiſe the acute in ſpeaking, which the leaſt acquaintance with the nature of muſical notes, would have prevented. Theſe gentlemen conceived, as I have heard them urge it with an air of triumph, that in giving an acute accent to a ſyllable, we begin to ſound it in a certain tone, and then go on to elevate that *tone* of it, by which means the length of the ſyllable, as they affirmed, would undoubtedly be protracted; for ſome time muſt be taken up, in paſſing from one pitch or degree of tune to another; whereas this is not the method of elevating a ſyllable in common ſpeech, (and *reading* is nothing more than *ſpeaking* a ſet compoſition) we do not begin to pronounce a ſyllable in one tone and pitch, and then raiſe the pitch with which we begin it, but the ſyllable is begun and ended in the ſame elevated tone,

that

that is, it is uttered in elevation. Now it is exceedingly plain, that to *begin* and *end* a ſyllable in an acute, or a high pitch of tune in the ſcale, can have no more influence upon its length, than beginning and ending it in a grave or lower pitch; but an acuter note muſt always render itſelf more diſtinguiſhable than one of the ſame length which is graver, becauſe the ſtrokes of the acute vibrations, upon the nerves expanded over the cochlea of the ear being ſmarter, their impreſſions upon the mind will continue a longer time, which with thoſe who are not accurate judges of ſounds, may be miſtaken for a longer time of the note itſelf; even where the notes are the ſame both in time and tune, a ſhriller note will be diſtinguiſhed above one that is fuller, as in the caſe of a treble voice ſinging in uniſon with a tenor. In truth, could the elevation only of a ſyllable, or its utterance in a higher

pitch,

pitch, have any effect upon its length, it ſhould rather be to haſten the time of ſuch ſyllable, and, in reality, to ſhorten it: a probability of the antients doing this in general, that is, of their pronouncing every acuted ſyllable ſhorter than one with a grave accent, might, perhaps, be inferred from the common ſenſe and uſe of the word ὀξύτης, which implied quickneſs as well as ſharpneſs, (τὸ μὲν ὀξὺ κινεῖ τὴν αἴσθησιν ἐν ὀλίγῳ χρόνῳ, ἐπὶ πολύ; τὸ δὲ βαρὺ ἐν πολλῷ ἐπ ὀλίγον· Ariſt. de anima, b. ii. c. 8. Prob. ſect. xix. Quæſt. 21, 37.) and an acute tone in the ſcale of muſic, is relatively quick and piercing, which admits a mathematical *proof*, for it might be demonſtrated by the diviſions of the monochord, that the acuteneſs of a note, ariſes from the greater number of vibrations performed in a given time; but if it is neceſſary for a certain number of coinciding vibrations to be heard, before the

the ear can determine the relative gravity or acuteneſs, of one note with reſpect to another, as the vibrations of a ſhorter ſtring, or of any body producing an *acute* tone, will be performed *ſooner* than the vibrations of a longer ſtring, producing a *graver* tone, it ſeems more likely from hence, that we ſhould always rather *ſhorten* an acuted ſyllable, than *lengthen* it, and that the ſmartneſs of the ſtroke upon the auditory nerve in *this* caſe, deceives thoſe who think otherwiſe *. The converſe of the obſervation is juſt, with reſpect to a grave accent, which if it doth affect the time of a ſyllable, from what hath been advanced, ſhould rather contribute to *lengthen* it; but, in fact, a co-

* The effect of a ſhriller tone and a higher pitch of tune, is evident from a peal of eight bells, in which the treble ſhall frequently ſeem to be a double octave above the tenor, though it be preciſely no more than an eighth, and its tone appears to continue longer upon the ear than the tone of the other bells below it.

inciding

inciding return of the vibrations, which enable us to determine the gravity or acuteneſs of a tone, bearing a very inconſiderable proportion to the time of a ſyllable, in *any* language, cannot neceſſarily influence the quantity of it; and you will diſtinguiſh here between the *probability*, that in ſpeaking a ſyllable in an *acute* tone, we conform to the efficient cauſe of ſuch a tone, by giving a ſhorter ſenſible duration of time to the ſyllable in vocal utterance, and an abſolute *proof* that we do ſo; but that we *muſt* always *lengthen* an acuted ſyllable, hath not the leaſt ſhadow of ſupport from fact, or from the nature of ſounds, and is an opinion founded entirely upon the aſſertion of ſome hard-eared grammarians, though it is abſolutely inconſiſtent with experience.

When Nature herſelf ſpeaks, it ſeems needleſs to call in any other evidence, but there are, who think the authority of A-

riſtotle far better; tell one of theſe bigotted ſcholars, that an attention to his own voice or that of another perſon in common diſcourſe, would ſufficiently convince him of the truth of what hath been advanced, concerning the diſtinct nature of accent and quantity; næ haud ſcis quam nunc ſurdo narras fabulam; *it is ſtill impoſſible, he will urge, to pronounce a ſyllable with an acute accent and ſhort quantity together, without violating the latter,* that is, it *muſt* be impoſſible to utter a ſhort ſyllable in an elevated tone, without lengthening it beyond its preſcribed relative time, which is the ſum total of his arguments. Appeal to the practice of muſicians, the circumſtances you will be anſwered are not alike; there may be a power of doing that, in the divided ſyſtem of notes, which the continuous will not admit of; produce at laſt the authority of Dionyſius, or of Ariſtotle, and it is well if their *expreſs*

words,

words, have force enough to convince him, for it is ten to one but his pride is piqued, and he endeavours to ſupport the credit of his judgment, by the blunders of ſome deaf commentator, upon τασις or χρονος, to the end of the chapter.

I am, &c.

LETTER XV.

MY DEAR C.

FOR an example of the diſagreeable effect of improper inflexions of voice, let us attend to the reading of the vulgar in the country, or to that of any perſon whoſe natural judgment in the right uſe of what are called the tones hath been vitiated, we ſhall find the effect here very diſpleaſing; and, upon examination it will appear, that it is not a monotony which diſguſts us in theſe caſes, but an immelodious inexpreſſive elevation and cadence of voice as oppoſed to a juſt and graceful management of it, either with regard to ſingle words, or to the ſeveral members of a period.

It

It was to determine, therefore, where the inflections of voice, reſpecting its heighth or depreſſion, were to be placed that the Greek accentual marks were invented, for even during the purity of the Greek language, and when the ſcience of ſpeaking was carried to its utmoſt perfection, there were, doubtleſs, ſome who were more compleat maſters of elocution in the pronunciation of it, than others; ſuch of their youth, therefore, who were to be brought up to ſpeak in public, were probably put under the care of the beſt orators in this reſpect, to be inſtructed in the elegancies of pronunciation, and the accentual points were applied to ſhow where theſe inflections ſhould be made, which when they had ſufficiently availed themſelves of in private, they were enabled to ſpeak, or to read in publick without them, and this is nothing more than might be expected from a people ſo ſcrupulouſly

nice, as the Greeks were, upon every occaſion where the perfection and melody of their language were concerned.

When this propriety of pronunciation began to decline, and it was a faſhion for the principal families of Rome either to ſend their children to Athens for education, or to engage tutors from thence to inſtruct them in the genius of the Greek language at home, theſe accentual marks were very ſoon introduced into their manuſcripts in *general*, but not till this time; and hence that argument againſt the uſe of them, from their *not being found* in the more antient manuſcripts or monumental inſcriptions, has no force; for from the nature of the thing, it is highly improbable that they *ſhould* be there; but ſince ſome great modern ſcholars, have thought the acute accentual mark was intended to determine the place of a *prolonged ſyllabic emphaſis*, as it is evident from their *practice*

tice that they do, it is no wonder that the abſurd jargon this produced made thoſe who had the leaſt delicacy of ear, deſirous of rejecting the accentual doctrine entirely, as it was thus miſunderſtood.

The firſt accentual marks, then, were to determine in what places to elevate and depreſs the voice upon the ſeveral ſyllables of words, but it doth not follow from hence, that they could point out preciſely *how high* the voice was to be raiſed, and, of courſe, *how low* it was to be depreſſed on each ſyllable; it was ſufficient to ſhow *where* this elevation and depreſſion ſhould be made, whilſt the relative degree of either was to be governed by the taſte of the ſpeaker, with reſpect to the ſentiment to be conveyed: he was confined, indeed, nearly to the ſyſtem of a diapente, according to Dionyſius, ſo as not to exceed three tones and a half, in riſing to an acute, or to the ſame limit in deſcending from the

acute to a grave, but he was not obliged to aſcend ſo high, and to deſcend ſo low. If it were required to give an exact idea of the riſe and fall of the voice in the utterance of the Greek language, ſuppoſing the accentual marks, as they are placed in our printed editions of the Greek authors, to be juſt, and the riſe of the voice to the acute accent and the fall of it to the grave to be within the compaſs of a third or a fifth, it would be no difficult matter to accompliſh it, by the application of notes to a few ſentences, and any perſon with a tolerable ear and voice would be able pretty exactly to imitate the manner of the Greek pronunciation, ſo far as reſpects the *melody* of the language, notwithſtanding the proſodial notes differ from the muſical in their continuous wavelike progreſſion, ſo as to render it not very eaſy to point out the exact height to which each note riſes or falls. I have ſuppoſed the

the place of the voice, or that ſpace it ran through in their pronunciation, according to Dionyſius, not to *exceed* the limits of a fifth; but I am convinced, in my own opinion, that the acute accent very rarely exceeded that of three hemitones, as frequently in our own it does not riſe above the height of a dieſis, or quarter of a tone. Thus much for accent, which I truſt, my dear Charles, is ſufficiently intelligible to you upon the whole, as I have endeavoured to be clear. We come next to emphaſis, but enough for the preſent.

I am, &c.

LETTER

LETTER XVI.

DEAR CHARLES,

EMPHASIS may be defined a certain ſpirited manner of utterance, which doth not *neceſſarily* alter the *tune* or *pitch* of the voice, but reſpects merely the *tone* of it, independent either of its acuteneſs or gravity, or of the time that it is to be continued.

Whatever it is which gives emphaſis, whether the loudneſs *, or aſpirated

* The loudneſs of a note is apt to be confounded with the height of it, whereas they are perfectly diſtinct; the height or pitch of the voice in the ſcale is wholly owing to the degree of aperture given to the glottis, whereas loudneſs with reſpect to any tone, depends upon the force with which the air is driven through the given aperture.

rough-

roughneſs of the voice, in pronunciation, or both together, for neither of theſe alone, preciſely anſwers to my idea; it implies ſpeaking ſo as to make a more forceable and a more diſtinct impreſſion upon the hearer, either in the utterance of a ſyllable, of a word, or of a ſentence, by altering the motion of the air in paſſing through the trachea with a given aperture of the glottis, and it hath the ſame meaning in general, applied to ſounds, that energy hath, with reſpect to corporal action: but it is to be obſerved, that although it is moſt *uſually begun with the pitch*, and doth not neceſſarily lengthen the time, yet that it may be added *afterward*, juſt as the ſame note may be ſwelled, and continued to any length we think proper to give a ſyllable, &c. as we judge will be moſt ſuitable for producing the intended effect.

The proper uſe of emphaſis, therefore, as well as accent, muſt depend entirely upon

upon the taſte and judgment of the ſpeaker or reader; and it would be impoſſible to lay down any preciſe rules concerning it, that could anſwer the end propoſed, quippe demonſtrari niſi opere in ipſo non poteſt; nor have the antients, ſo far as I can recollect, invented any mark, by which even its place was to be diſtinguiſhed. You know that I always read in the key of F, in other words, that I cloſe every period in that note; now ſuppoſe any ſyllable of a period required an emphaſis to diſtinguiſh it, or give it more expreſſion, and let it be ſuppoſed that ſuch ſyllable would be properly expreſſed in the note D, in this inſtance retaining that aperture of the glottis which is neceſſary to ſound the note D, if I force the air through it in uttering the ſyllable I intend ſhould be emphatic, with greater velocity than in uttering the other ſyllables, this would give a degree of loudneſs or ſtrength to

ſuch

ſuch ſyllable above the reſt, and render it more diſtinguiſhable than others in the ſame period, which is the proper idea of a ſyllable or a word being emphatic; and I have only to remind you, that it is very aptly illuſtrated in muſic by the extraordinary degree of force with which we breathe through a wind inſtrument, in order to give ſuperior ſtrength to any particular note, without altering its legitimate heighth in the ſcale or gamut, or the extraordinary preſſure which we give to the bow upon the ſtrings of a violin.

I am, &c.

LETTER

LETTER XVII.

DEAR C.

THE learned Iſaac Voſſius hath attributed the power of the Grecian muſic, to an exact obſervance of its movements in a rythmus ſuited to thoſe paſſions and affections of the mind, which were intended to be excited, and by which the Greek muſicians were ſaid to have gained ſuch an abſolute command over them, that they could raiſe, or moderate, or change them at their pleaſure; but upon what particular principles, or by what rules the rythmus of their melody was conducted to attain this end, I believe they have no where laid down with certainty. A treatiſe upon the pulſe, ſuppoſed to have been written

written by Herophilus, a phyſician, diſtinguiſhed all the ſimple and combined arterial pulſations by the names of the ſeveral ſimple and combined poetic feet, which in a medical application, I am inclined to think would have its uſe, as I might acquaint Dr. Hay, my phyſician, by letter, that my pulſe beats anapæſts and choriambuſes alternately, at this very time I am writing to you; what does this portend trow? and that yeſterday it danced iambics, with the ſecond Pæon; but this anecdote of Herophilus ſeems to intimate, that the rythmus of the Græcian melody, which preciſely correſponded with that of their poetry, (whoſe motions certainly have an influence upon the heart) was eſtabliſhed upon the order of its beats under the agitation of different paſſions; and if I rightly underſtand him, Ariſtides Quintilian, one of the moſt ingenious amongſt the Greek muſical writers, ſeems likewiſe to aſcribe

the

the ſame reciprocal effects upon the mind from the arterial pulſations, that the mind produces upon the arteries, and to hint that both were to be influenced after a ſimilar manner, by an artificial movement of the rythmus in melody and ſong: were this an eſtabliſhed truth, the powers of the Greek * muſicians would no longer be

* If the Grecian muſic in its rythmus copied the arterial pulſations, it might be termed, with ſome propriety, in this reſpect, an imitative art, which muſic certainly is not in any other; our muſicians, it is true, do ſometimes introduce an imitation, which is properly thrown into the ſymphony, as in Mr. Handel's ſong "So cooes the Turtle;" but the beſt maſters *never* attempt to touch the paſſions, and to give an imitation at the ſame time. If inſtrumental muſic then is not to be conſidered as an imitative art, or as ſuch in a very low degree, this conſequence follows, that it never can be applied with propriety to any poetical compoſition, which is purely deſcriptive; whereas almoſt all our ſonnet writers ſeem to think they never can be too florid in deſcription for muſic; or they have attempted to be peſtilently witty; muſic indeed may be *forced* into union with ſuch poetry, but the attempt

be ſo very doubtful; but, for my own part, I muſt acknowledge myſelf an infidel with reſpect to the wonderful tales of antient inſtrumental muſic, and aſcribe its extraordinary effects, if they ever were produced, chiefly to the force of that ſublime poetry of which it was the accompaniment. Inſtrumental muſic, by itſelf, is capable of inflaming the appetites, whoſe objects, in general, are fixed by the conſtitution of our nature, and of exciting vague emotions of a higher kind; but I believe it never raiſes what are properly called paſſions by its own intrinſic power, although it hath a natural power of allay-

attempt to ſet theſe painted odes to muſic with effect, is truly as ridiculous as to think of playing a landſcape upon the violin. In truth, *muſic* is the language of paſſion, and is beſt ſuited to the ardours of devotion, which it heightens and improves, or it is a proper accompaniment of the tender affections, with which it is in perfect harmony, and of which it is expreſſive; but with wit it can have no connection, and an *epigrammatic ſonnet* is to the laſt degree abſurd.

ing them when raiſed; it may, indeed, excite *emotions*, as I have ſaid, which differ from *paſſion* in this reſpect, that they do not include ſuch a deſire as carries us out to action for want of a determined object, but an emotion ſeldom fails to grow into a paſſion whenever ſuitable objects preſent themſelves, apparently worthy of our purſuit with a probable expectation of acquiring their poſſeſſion or enjoyment.

I look upon inſtrumental muſic, therefore, as it acts upon the nervous ſyſtem in exciting vague emotions, in the ſame light in which we may conſider the action of fermented liquors, or of certain drugs and medicines which diſpoſe men either to a moral or a vicious behaviour, as objects and circumſtances happen to occur; that is, agreeably to their accidental accompaniments; men are fluſhed with inſolence, indulge a vicious luxury, or whilſt they liſten to the ſtrains of ſoothing melody,

and

and aſſociate with the virtuous and benevolent, they find themſelves more diſpoſed to practice every virtue; but theſe worthy inclinations may go off, as well as thoſe that are unfriendly to the ſocial affections, for want of objects ſuited to the frame of mind being offered at the inſtant; for to raiſe an emotion into a paſſion we muſt be ſo circumſtanced, as to have an object which agrees with the particular propenſity excited by the power of melody, either actually before us, or ſtrongly impreſſed upon the imagination; but theſe are accidental circumſtances. It is thus that ſome perſons, under the influence of ebrity, are either good natured and charitable, or capricious, ill tempered and quarrelſome, they give way to luſt, or cruelty, or they enjoy the tranſports of a virtuous friendſhip and affection, as the ſituation they are placed in gives them an opportunity of indulgence.

The pleaſure which we receive from muſic and poetry, the latter of which is

properly the muſic of language, ought not to be conſidered as their ultimate end; delight is but their ſecondary object; and to aim at this alone, or to conſider it as principal, is to proſtitute to a lower, what were given us for nobler and more exalted purpoſes. *Muſic* and *Poetic Numbers*, whilſt they ſweeten the labours of life and cheer the heart, by alleviating its ſorrow, its anxiety, and cares, at the ſame time ſhould be directed as far as the nature of them will permit, to inſpire the ſentiments of religion and virtue. ἔτε γὰρ ἅπασα τέρψις μεμπτὸν, ἔτε τῆς μυσικῆς ἄυτη τέλος, ἀλλ' ἡ μὲν ψυχαγωγία κατὰ τὸ συμβεβηκὸς ὁ προκείμενος δε ἡ πρὸς ἀρέτην ὠφέλεια. Ariſt. Quint. b. 11. Neque omnis oblectatio culpanda, neque Muſices hæc eſt finis, animi quidem delinimen eſt per accidens, ſcopus vero propoſitus, virtutis adjumentum. It ſhould be the buſineſs of education, my dear Charles, to cultivate the

ſtudy

ſtudy of the polite arts, and even of what are called accompliſhments only, in order to heighten and improve the more refined pleaſures of the ſenſes; not to accompany the groſſer, (which too often is the caſe) but to act as a balance againſt their violence and impetuoſity; and in this light they deſerve to be conſidered, as more than innocent and gentile amuſements, they become a rational employment and almoſt virtues. *Delicacy of taſte*, will, probably, ſecure a young man from falling into mean unſocial vices, but almoſt *certainly* will prevent a long continuance in them; his ideas of beauty, regularity, and harmony, will extend themſelves to *manners*, and the ſame principle that informs him

——— how ſour ſweet muſic is
When time is broke, and no proportion kept,

will naturally lead him to the moral concluſion of the poet——

ſo is it in the muſic of men's lives.

A ſimilar ſentiment is finely expreſſed by Cicero, in his Offices, from a tranſlation of which I am inclined to think that Shakeſpear received the hint. Take the paſſage entire—Ut in Fidibus aut tibiis, quamvis paulum diſcrepent, id tamen a ſciente animadverti ſolet; ſic vivendum eſt in vitâ ne forte quid diſcrepet; vel multo etiam magis, quo major & melior actionum quam ſonorum eſt concentus.

I am, &c.

LETTER

LETTER XVIII.

MY DEAR C.

I WAS once aſked by a perſon who had no great ſkill in muſic, how it comes to paſs that we are ſo much pleaſed with ſome tunes above others. The queſtion from him ſurprized me; and I was not prepared to give any ſatisfactory anſwer to it, more eſpecially as it ſeemed to involve another queſtion at the ſame time, namely, why we are pleaſed with muſical notes, or with any ſucceſſion of them at all. To get rid of it for the preſent, I could only ſay, that in the number of thoſe perſons who have naturally an ear for muſic, ſome might have improved their muſical taſte more than others, and rendered themſelves

better judges of what is elegant; why we are pleaſed with muſical notes at all muſt be reſolved into the good pleaſure of Him who formed us. Reflecting upon the ſubject more particularly afterward, I conceived that the delight we receive from agreeable melody, might be referred to the very ſame *principle* which takes place in all the fine arts, namely, to our love of *variety under certain reſtrictions*, in a ſucceſſion of muſical ſounds. How our fondneſs for variety operates under certain modifications, with reſpect to lines and forms, is finely explained by Mr. Hogarth in his Analyſis of Beauty; ſome portion of variety is neceſſary in every thing that pleaſes us; and in melody the greater that variety is, without confuſion, provided it paſſes in ſucceſſion from note to note by concinnous and harmonic intervals, the greater is the pleaſure it affords us: but the movement in theſe ſeveral paſſages of a tune muſt likewiſe be neither too quick, nor

too

too ſlow to render it agreeable; to explain what I mean, if the ſucceſſion be too *quick*, its celerity may not ſuffer one impulſe or vibration of the nerves to be continued long enough to produce its proper effect upon the mind, before the mode of it being changed, it is hindered by another note, or a ſucceſſion of them, which may have a tendency to excite a different emotion, and prevent the former from compleating what was begun. Again, if a ſucceſſion of notes be too *ſlow*, both the ear and the mind muſt be hurt by a continuance of the ſame impreſſions upon the nerves ſpread over the cochlea, by the ſtrokes with which the malleolus acts upon the *ſame* part of the tympanum, or more probably, by keeping that organ itſelf too long upon the ſtretch in expectancy at the *ſame* pitch of tenſion; but whatever hurts the body by a ſameneſs of agitation in any manner, whether by impulſes

pulſes or vibrations given to the nerves, or by a continuance of their extenſions at the ſame tone, muſt produce correſpondent diſagreeable feelings in the ſoul itſelf, which is ſo connected with the corporeal part of us, that they muſt ſympathize with each other, and ſuffer or rejoice together.

A deſire of completion is, in all caſes, natural to the human mind, which doth not reſt without attaining its end; and there is, moreover, a ſecret pleaſure annext to every ſtep of one progreſſion towards it. We delight in tracing ſuch connections, and ſuffer when they eſcape us. How uneaſy are we at dropping a ſingle link in our moſt trifling reveries! and how diſſatisfied with what never has been finiſhed. Again in conſidering any thing as *a whole*, where the connection of its parts is evident at *firſt* ſight, however we may commend the ſimplicity of its conſtruction, we are not greatly delighted;

ed; where we are obliged to labour in the diſcovery of its conſtituent parts, or their application to a certain purpoſe, the trouble of it offends us; and unleſs it is a matter of importance to us, we generally turn away from it with diſguſt; but there is a ſimplicity with intricacy, which affords the mind an agreeable exerciſe without fatigue; and whilſt it leads on the imagination in an eaſy chaſe, is evidently bringing us nearer to our end, though by gentle degrees, with a continued entertainment of variety and ſatisfaction. This is what Milton means by the *melting voice through mazes running*, a ſmoothly gliding from, and balking of the cadence when the ear is prepared for its reception, ſo as to lead it on in an agreeable ſuſpence, till the deſign of the compoſer being attained, both the taſte and judgment are ſatisfied with a full cloſe upon the key note. I might add, that the more unexpected this balk-

ing

ing of the cadence, and return to the progreſſion of the melody is, provided no harlequin ſkips or violent and unnatural changes from one key to another are made, the greater is the pleaſure we receive from it. Upon this the whole art of carrying on the melody of a ſimple tune may be ſaid to depend, as well as the compoſition of more laboured pieces of muſic, conſiſting of a variety of ſubjects, each of which muſt be conducted after a ſimilar manner, whilſt at the ſame time they are united together as a *whole*. I cannot help tranſcribing for you in this letter, a paſſage I have lately met with in the celebrated Des Cartes, reſpecting the ſubject I am ſpeaking of: *Amongſt the objects of ſenſe*, he ſaith, *that is not the moſt grateful to the mind which is moſt eaſily perceived, nor that on the contrary which is apprehended with much difficulty; but that which is perceived not ſo eaſily, as that the natural deſire of*

purſuit

purſuit (whereby the ſenſes are carried towards their proper objects) is checked by an immediate attainment, nor yet ſo hardly, as that the ſenſes are thereby tired, and finally we may obſerve that variety is the moſt grateful in all things. Certain I am, that it is the ſource of our delight, in whatever is addreſſed to the Fancy or Imagination, and that it appears to be the great principle of Beauty in the works of Nature.

I am,

Dear Charles, your's, &c.

LETTER

LETTER XIX.

DEAR C.

IF *you* are not tired with the remarks upon Accent and Emphaſis, I declare to you that I *am* ſo, moſt heartily; and I foreſee that *this* will be a long letter upon the ſubject of *Quantity*, do what I can; but for our mutual comfort, it is the laſt upon theſe grammatical adjuncts of ſound.

In every language upon earth, there are ſome ſyllables capable of being pronounced in a much ſhorter time than others, which is owing either to the number, or to the order of arrangement, or to the nature of the letters which compoſe them; and as in every thing where relation is concerned, there muſt be a ſtandard, to which we

we may refer thoſe things, whoſe degree of relation we want to aſcertain; *ſhort* and *long* ſyllables in any particular country, were mutually referred to each other, in order to determine their relative differences; but no abſolute meaſure, either of the one or the other, could poſſibly be fixed, as that ſyllable which is very ſhort in one caſe, might, from a difference of appoſition with reſpect to another ſyllable, become longer, and vice versâ. It is farther to be remarked, that from a peculiarity of organization in different nations, ariſing from a difference of habitual practice in the uſe of their organs of ſpeech, or from ſome other accidental varieties in their formation, what is counted a long ſyllable in one country, may, poſſibly, be a ſhort one in another; becauſe thoſe conſonants which are ſo difficult of utterance to one people, as to make a ſyllable long, may to another be ſo eaſy to pronounce,

that

that they may ſpeak them as faſt again, and of courſe make the ſame ſyllable ſhort, with reference to the long ſyllables of their own language; or they may be capable of ſpeaking double the number of conſonants, in the ſame time, that the natives of another country utter what they deem a long ſyllable, in which long ſyllable there may be, in reality, no more than half the number of conſonants employed, and from hence it follows, that in conſidering the poetry of any two languages, which differ in the uſe of more or fewer conſonants, a compariſon is not to be made between the long ſyllables of one country, and the long ſyllables of another; but between the powers of utterance and their long and ſhort ſyllables in each nation reſpectively, and that nothing can be more abſurd than to think of regulating the proſodial quantity, or length of ſyllables, in one language, by the rules which fix it in another.

The

The Greeks and Romans meaſured the time of a long ſyllable by that of two ſhort ones *, and this proportion, though by no means neceſſary, ſeems to be approved by all nations who are acquainted with their literature.

The *comparative* length of theſe times being once ſettled, the next ſtep would be to unite long and ſhort ſyllables into metrical feet, in ſuch a manner, as to blend uniformity and variety together as much as poſſible, and to determine the relative value of different feet, thus variouſly conſtructed, amongſt themſelves; whilſt ſome were *perfectly uniform* in their times and ſyllables, in order to become the means of ſtill greater variety, by a judicious inter-

* This determination, followed from their conſidering a ſhort ſyllable as the minimum of utterance, ſo that the next rational addition of time to its continuance, muſt, of courſe, render it duple of its former length. See Auguſtin's Treatiſe on Muſic, book ii. ch. iii. and Ariſtox. book i.

poſal of them with others; thus the anapæſt and the dactyl, as ănĭmōs and cārmĭnă have each an even number of times, with an odd number of ſyllables, namely, four times and three ſyllables; the iambus and trochee, as pĭōs and sērvăt, have an odd number of times with an even number of ſyllables; the pyrrhic, as dĕŭs, an even number of ſyllables with an even number of times; the ſpondee, as sīmplēx, hath an even number of ſyllables, with double the number of times, and the ſeveral degrees of excels in the times above the ſyllables, as likewiſe the precedence of the long or ſhort ſyllables in each foot, ſtill ſerved to increaſe their variety, as may appear at the 171ſt and 172d pages, in which I have given you their ſeveral claſſes.

It is after this manner that an artificial metre would be eſtabliſhed conformable to the movements of natural ſounds, as

they

they are adapted to expreſs the general predominant diſpoſitions and paſſions of each reſpective people, though ſome particular perſons would apply themſelves to ſtrike out other meaſures, by compounding the original feet, and excel in ſuch meaſures as they were prompted to, by an indulgence of their *peculiar* tempers and diſpoſitions of mind. Thus the *general* character and manners of each nation, as they muſt greatly contribute to form its language, ſo every language would conſequently moſt abound with ſuch feet and meaſures, as were expreſſive of the character, and manners of the people, either ſtrong and manly, or effeminate and weak; and it is for this reaſon that the popular ſongs in every country as they burſt from the heart, and are adapted to a ſuitable national rythmus, even excluſive of their ſubjects and ſentiments, will enable us to form ſome idea of the natural inclinations

of the inhabitants: Ulloa deſcribing the people upon the banks of the Maranon, obſerves, that the genius and tempers of the Yameo and Omaguas Indians correſpond to the difference of their tongues, and that in proportion as the diſpoſitions of the latter are leſs barbarous and violent, their language is ſofter and more agreeable to the ear in its movements, whilſt that of the Yameo Indians has a turbulence and harſhneſs ſuited to the intractability and ruggedneſs of their manners. I am afraid you would think that I was indulging a taſte for ridicule, rather than a regard to ſtrict truth, if I were to tell you there is a particular part of London, where the remarks above made may be exemplified, without going ſo far as the inland parts of Africa or South America to hunt for Indians. But, I aſſure you, it was a frequent ſource of entertainment to me when I lived in town, in the com-

pany

pany of a friend, who was then a ſtudent at Gray's Inn, to compare the language of the inhabitants of this diſtrict with their countenances and their manners. The periods of the Engliſh language, which eaſily run into iambic feet, are characteriſtic of the genius of the people in general, which is impetuous, reſolute, and ſarcaſtic; and the meaſure of our poetry is, for the moſt part, iambic, like the old ballad of Piercy and Douglas, which is alternately dimeter iambic, and dimeter iambic brachycatalectic; as our heroic verſe is trimeter iambic, with the ſame deficiency. Again the native gravity of the Spaniards is thought to have raiſed their tongue in point of dignity and grandeur, by the ſolemnity of its movements above the other languages in Europe, and the Hebrew hath been ſaid to be almoſt wholly made up of iambuſſes, ſpondees, anapæſts, and moloſſi *, the moſt noble and gene-

* Ariſtides Quint. book ii. p. 98. Meibom.

rous feet of all others *, and in a peculiar manner adapted to the ſolemnity of religious worſhip; whereas the language of Greece inhabited by ſeveral petty nations differing from each other in their climates, their ſoil, and their diſpoſitions, but united at the ſame time in the love of liberty, which calls forth every power of body and mind, had all the poſſible variety of feet that are requiſite to any ſpecies

* Thoſe feet are conſidered as moſt manly and generous, which have the greateſt number of times, and end in one or more long ſyllables; and thoſe, on the contrary, which conclude with a ſhort ſyllable, are conſidered as effeminate and weak, except the dactyl and palimbacchius, the latter of which is called, by Dionyſius, the bacchius, who repreſents it as capable of inſpiring dignity and reſpect, and the former, as peculiarly elegant in proſe; it is to be doubted, however, whether the merit of the dactyl is not chiefly owing to the ſtability of the ſpondee with which it is uſually connected.

The ſimple feet are no more than *four*, the pyrric, the trochee, (or chorée) the iambus, and the ſpondee.

The triſyllabic feet are eight, compounded of one of the original ſimple feet, and the half of another, whoſe times are

cies of poetical or proſaic numbers. The *appearance* of liberty, even after they had *really* loſt it, made it neceſſary for them to cultivate the arts of eloquence and perſuaſion, which prevented the corruption of their genius, and continued them the unrivalled maſters of proſaic and poetical compoſition to the age of Cicero and Horace; but however excellent the taſte and abilities of theſe great men were, the Roman

are equal, that is, the half of a ſpondee, or the half of a pyrric.

By compounding each of the four original ſimple feet with each, and changing the order of their ſequence, the Greeks formed ſixteen tetraſyllabic feet, and again by compounding the ſecond order of feet with the firſt, they had thirty-two more, each foot conſiſting of five ſyllables, and as every thing in which they engaged was carried to a degree of extravagance, they compounded theſe again, till at laſt the number of their metrical feet was not leſs than one hundred and twenty-four, every one of which they pretended had a peculiar power either in regulating or exciting ſome paſſion or affection of the mind. I ſhall ſubjoin a ſcheme of the three firſt claſſes, from whence you may form an idea of the other.

language was ſtubborn and inflexible, and their metre requiring an emphatic ſound ſometimes upon the laſt ſyllable of a word, which their pronunciation did not properly allow, (the ill effect of which was not to be compenſated by any tranſpoſition of the order of the words) this defect inevitably ſpoiled their numbers, and gave them an air of ſtiffneſs which even the prejudice of cuſtom, could not reconcile to a Roman ear: ſeveral inſtances of this might be given from the writers of Latin poetry, but the eſt hederæ vis, & patruæ verbera linguæ, in the xiith ode of the 3d book of Horace, will ſufficiently point out to you what I mean. There are, however, many other caſes where the Romans in placing their accuſtomed ſtroke of emphaſis, (as it appears at leaſt to me) could hardly avoid, in ſome degree, injuring the rythmus, though the quantity of a word was not violated by it ſo as to alter the metre:

metre: how they managed the pronunciation in theſe caſes, I do not pretend to ſay; it is plain from Quintillian, l. 12, chap. x. [who, by the way, confounded the acute accent with the long quantity,] that they conſidered the thing as an imperfection in their language; and probably the rythmus may be more capable of elegance in every tongue, as the prolonged emphaſis which the ſame author ſeems to have confounded with the effect of the circumflex, moſt frequently coincides with the naturally long quantity; but if this be the caſe, as I *preſume* it to be, it evidently ſhows the abſurdity of ſome modern innovations in our own, by throwing the emphatic ſtroke as far back as poſſible, without any regard to the time of the ſyllable to which we apply it, as upon the firſt ſyllable of the word *refrăctory*; and we may, poſſibly, in a few years come to pronounce *repŭgnant*, and

words

words of like conſtruction, after the ſame manner, thus offering a violence to natural pronunciation which muſt hurt the melody of our language, without any advantage being ſo much as pretended *.

* There are but few words whoſe ſyllables may not be reduced to ſome one of the metrical feet. Pedes autem qui ſyllabam longam in initio habent et in brevia deſinunt tempora, motus habent imbecilles, minimeq; viriles; contrarium verò fit in illis pedibus qui in longum deſinunt tempus: *et quidem quanto remotior a principio Pedis, ſit ſyllaba longa, ſeu ferictus, tanto fortiores motus, quanto vero* eadam propior initio, tanto minus ponderis & gravitatis habit. You will conſult Voſſius de viribus Rythmi, page 74, whoſe ear, with reſpect to quantity, was very accurate, though he was entirely unacquainted with the powers of accent, and probably incapable of diſtinguiſhing the nice differences of tune, which is no very uncommon caſe with ſome of our muſicians by profeſſion, who, nevertheleſs, are good timiſts.

CATALOGUE

A TABLE OF METRICAL FEET, referred to at Page 162.

FIRST CLASS.
Consisting of Feet of 2 Syllables.

4
- Pyrric - - - Dĕŭs.
- Trochee - - Mūsă.
- Spondee - - ōmnēs.
- Iambus - - Pĭōs.

SECOND CLASS.
Feet of 3 Syllables.

8
- Tribrach - - mĕlĭŭs.
- Amphibrach - ămōrĕ.
- Dactyl - - - cārmĭnă.
- Anapæst - - ănĭmōs.
- Cretic - - - māxĭmōs.
- Bacchic - - dŏlōrēs.
- Hypobacchic - cōncūssă.
- Molosſ - - - cōnfĭrmāns

THIRD CLASS, *Feet of 4 Syllables.*

16
- Proceleuſmatic - - hŏmĭnĭbŭs.
- Pæon primus - - - mūltĭvŏlŭs.
- Pæon ſecundus - - cŏlōnĭă.
- Pæon tertius - - - ălĭĕnŭs.
- Pæon quartus - - cĕlĕrĭtās.
- Epitritos primus - - ămāvērūnt.
- Epitritos ſecundus - cāntĭlēnās.
- Epitritos tertius - - dīſcōrdĭām.
- Epitritos quartus - - aūdīvīſtĭs.
- Ionicus a minore - - Dĭŏmēdēs.
- Ionicus a majore - - Præcōnĭă.
- Antiſpaſtus - - - ămātōrĕ.
- Ditrochæus - - - cāntĭlēnă.
- Choriambus - - - nōbĭlĭtās.
- Di iambus - - - prŏpīnqŭitās
- Diſpondæus - - - Mæcēnātēs.

I have added a few EXAMPLES of ENGLISH MEASURES.

Iambic Dimeter.

Dĕſcēnd | yĕ Nīne | dĕſcēnd | ănd sīng

Trochaic catalectic Dimeter.

Bȳ thĕ | ſtrēams thăt | ēvĕr | flōw |

Iambic Dimeter.

Tŏ drīve | thĕ deĕr | wĭth hoūnd | ănd hŏrn |

Iambic Dimeter brachycatalectic.

Eărl Pēr|cў toōk | hĭs wāy |

Trimeter Iambic brachycatalectic.

Å ſhēp|hĕrd's bōy | hĕ sēeks | nŏ bēt|tĕr name |

Trimeter Iambic brachycatalectic, with the firſt Foot dactylic.

Fūll mănў | ă gēm | ŏf pūr|ĕſt rāy | ſĕrēne

Trochaic Dimeter.

Tāke thĕ | blīſs thĕ | Gōds prŏ|vīde thĕe.

Every language muſt neceſſarily have long and ſhort ſyllables reſolvable into the metrical feet: The variety of our numbers is much greater than is commonly ſuppoſed, and their effects both upon the ear and the heart are not leſs ſtriking than thoſe of the Antients; but I would adviſe you not to oppoſe ſcholaſtic prejudices, in favour of the ſuperior powers and excellencies of the Greek and Roman poetic meaſures.

It

It hath been ſaid that the Greeks and Romans divided all the ſyllables of their reſpective languages into long and ſhort, in the general rules for compoſition, both in verſe and proſe, and ſuppoſed the ſhort ſyllable to conſiſt only of *one* meaſure of time, and the long ſyllable of *two*; but ſtill thoſe perſons who conſidered the ſubject with greater accuracy, made a diſtinction between one long ſyllable and another long ſyllable; and again between two ſhort ſyllables giving more than one meaſure of time to a ſhort ſyllable in ſome ſituations or circumſtances yet leſs than two, and leſs than two meaſures or times to ſome long ſyllables yet more than one, and theſe they called irrational times, not being reduceable to any certain ratio, as they are deſcribed by Dionyſius, ſect. xi. and by the muſical authors which have come down to us. Χρόνος ὁ τῦ μὲν βραχέος μακρότερος τῦ δὲ μακροῦ ἐλάσσων ὑπάρχων,

χων, ὁπόσῳ δὲ ἐσὶν ἐλάσσων, ἢ μείζων, διὰ τὸ, λόγῳ εἶναι δυσαπόδοτον, ἐξ αὐτῆ τῆ συμβεβηκότος, ἄλογος ἐκλήθη. Tempus brevi longius, at minus longo quod ſit; præ quanto autem ſit minus vel majus certâ quippe ratione difficile eſt redditu ex hôc ipſo accidente irrationale vocatur. See Bacchius's Account of Rythmus. One cauſe of this difference in the length of ſyllables of the ſame denomination, which is not indeed aſſigned by theſe writers, appears frequently to be owing to the time which is neceſſarily employed after finiſhing one ſyllable, to adapt the organs of ſpeech to begin another, and which muſt be more or leſs, as the ſecond begins with a letter of the ſame, or of a different organ, to that which ended the firſt; thus if the firſt ſyllable of a word cloſes with *n*, and the next begins with *t*, as in con-tu-max, after the voice ends the firſt ſyllable *can*, the tongue is ready placed to pronounce

the

the *t*, only by letting the air ſuddenly down from the roof of the mouth where it had confined it; but if inſtead of the word *contumax* we take the word *confabulor*, after pronouncing the firſt ſyllable, *con*, the tongue is to be withdrawn, and the lower lip adapted to the upper teeth before we are prepared to ſound the ſecond ſyllable, and for this reaſon we muſt dwell longer upon *con* in the *ſecond* caſe, than in the firſt, although in either ſituation *con* is to be conſidered as a long ſyllable: thus again *vul* in *vultis* is not ſo long as *vul* in *vulpes*, and *vel* in *vellus* not ſo long as the firſt ſyllable of *vultis* or *vulpes*. It is thus in ſhort ſyllables, lĭ in alĭter is ſhorter than lĭ in alĭquis, *da* in pallida, before two conſonants, even in a following word, as ſpectra, is not ſo ſhort as if the next word had begun with a ſingle conſonant, and it would be ſhorter

ſtill,

ſtill, if that ſingle one were a liquid *: what effects muſt an attention to the rythmus of a compoſition have produced among the Greeks, whoſe genius was equal to the delicacy of their taſte, and the diligence of their enquiry into theſe minutiæ of elegance; for it is to be obſerved, that the different length of ſyllables of the ſame denomination reſpected rythmus chiefly, and that as verſe could ſubſiſt, though theſe irrational times were not regarded, ſo grammatical accuracy

* If we attend to the obſervation above made, we ſhall find that the difference between a rough, and a ſmooth flowing ſtyle, depends greatly upon the writers neglect of this circumſtance, or upon his natural or ſcientific obſervance of it; as the effect of reading, I mean the delicacy or force of uttering ſome ſentences, depends upon one's giving the little more or the little leſs to ſome ſyllables, not only of tune but of time, than is preciſely juſt; that is, upon thoſe undefineable irrational differences between the exactly true and falſe meaſurement of either, after the ſame manner as we feel it does in a mere muſical performance.

was ſufficient to render a proſe compoſition clear, without any regard being had to the rythmus of it at all; and, indeed, where too great an attention is paid to it, a writer not unfrequently prefers a worſe expreſſion to a better for the ſake of ſound, and enervates the conſtitution of his periods by rendering them too delicate; like thoſe over fond mothers who ſacrifice the health of their daughters to the deſire of making them fine ſhapes, et tametſi bona natura eſt reddunt curatura Junceas; but ſtill a middle way is to be obſerved, becauſe though perſpicuity might be obtained without much regard to rythmus, yet the charm of *grace* and *ſtrength* united *together* would be wanting where it is entirely neglected. *An apt diſpoſition of the parts of any ſubject, ſo as to form an agreeable whole, ſeems to be a pretty good general definition of rythmus* whatever it is applied to; and in the ſtructure of a period, as the foot conſiſts in a certain num-

ber and arrangement of duly proportioned ſyllables, ſo rythmus conſiſts in a certain number and arrangement of duly proportioned feet; and to carry on the metaphor, may be conſidered as the air and gait both of poetry and proſe. Two or three hexameter verſes, conſiſting only of ſpondees, except their fifth feet, and each foot terminating a word, may be offered as an example of returning metre or verſe, which would offend inſtead of giving us pleaſure. Without a proper rythmus, the metre would be juſt, but the figure of a mummy with its legs cloſed, and the arms ſticking to its ſides, would be as agreeable an object to the eye, as this mere *juxtapoſition* of metrical feet would be to the ear. Uniformity with variety ſhould be conſulted, by uniting the ſyllables of *ſeparate* words, ſo as to interweave, or blend them into one metrical foot, as in mūsă mĭhi the dactylic foot connects the two words, and links them together. A

due

due ſequence of dactyls and ſpondees is, perhaps, the leaſt thing that is required in the conſtruction of an elegant heroic verſe; and as *variety*, which is one ſource of beauty, is always moſt ſtriking when it is ſupported by *uniformity*, ſo *uniformity* alone never fails to diſguſt either the eye or the ear when it is not blended with ſome portion of variety.

A duly varied ſucceſſion of metrical feet, is the proper definition of what is uſually called rythmus, with regard to proſaic language as well as verſe; but it appears from the more general definition above given, that rythmus, in an extended ſenſe, may be applied to painting, ſtatuary, architecture, gardening, &c. for which we have the authority of the antients, [Ariſt. Quintil. b. 1.] When the limbs of a ſtatue, the objects in a picture, or the members of a building were duly proportioned and diſpoſed with elegance, they were ſaid to

have a good rythmus; and there can be no doubt but that all the fine arts would receive conſiderable advantage from its being ſtudied as a *general principle*; though rhetoric, poetry, dancing, and muſic are its peculiar provinces; for a compleat idea of it, as applied to language, I would refer you to Dionyſius on the ſtructure of language, who makes the *elegance* and force of a period to depend leſs upon the choice of the words which compoſe it, than upon their order and arrangement, and compares its power to that of Minerva in the Odyſſey, who ſometimes gives her heroe the appearance of a poor decrepid old man, and at others heightens the native dignity of his perſon with all the charms of manly beauty and gracefulneſs; after the ſame manner, a bad rythmus, he obſerves, gives meanneſs and deformity to the ſentiment itſelf, whereas a good one raiſes and ennobles it, and we

are

are frequently ſurprized to find the ſame thought have ſuch a different effect upon the mind, according as the language in which it is conveyed differs merely in this reſpect.

Upon the whole, the circumſtances which conſtitute the agreeableneſs of rythmus and verſe when brought together, are as follow. In the firſt place it is requiſite there ſhould be a due adjoinment of long and ſhort ſyllables, in compoſing the metrical feet. Secondly, a variety in each foot ariſing from its number of times, compared with the number of ſyllables of which it conſiſts, due regard being had likewiſe to what are called the irrational times, whoſe proportions are not capable of being preciſely aſcertained.

Thirdly, A variety which ariſes from the order of ſequence, reſpecting the long and ſhort ſyllables of thoſe feet in which the number of times are equal, as of the

iambus and the trochee, which have each three times, the firſt ſyllable of the iambus containing only one time and its latter two, whereas the firſt ſyllable of the trochee contains two times, and the latter only one.

In the fourth place, the adjoinment of accordant feet: which muſt be done in ſuch a manner as to produce the utmoſt variety in the mixture of them, conſiſtently with weaker feet being ſupported by the ſtronger; and, laſtly,

A blending together of the ſeveral *parts* of each metrical foot, and uniting them in different words, ſo as to form them into a whole by a due adjoinment and union, and not merely a bringing the entire feet together, each in a diſtinct word, like beads upon a ſtring.

I muſt own it does not appear to me an affair of any great importance, after what manner we *pronounce* a language which exiſts

exiſts no where at preſent but in books; as the means only of conveying ſcience, preciſe accuracy, in this reſpect, is not abſolutely neceſſary, for as much as the learned of different countries can do without it; we ſhould endeavour, it is true, to obſerve uniformity of pronunciation, and to violate the quantity of ſyllables as little as poſſible, where a knowledge of their quantity can be obtained, which I ſuppoſe may be known in general; notwithſtanding which, if the antients could be raiſed from the grave, they would probably be incapable of underſtanding their own tongues as we ſpeak them at preſent, for by miſplacing either the emphaſis or accent, by the raiſing ſome ſyllables too high, or letting the voice ſink too low in their utterance, by confounding the emphaſis and acute accent together, or by neglecting, in many caſes, the due diſtinction between a long and ſhort ſyllable,

according to our manner of pronouncing them, or by an error in the powers of ſome letters *, we almoſt entirely alter the whole ſound of the words. The ears of the Greeks and Romans were † hard to be

* The antients, for inſtance, pronounced the V like a W, except at the beginning of a word, as pavo, the peacock, was called pawo, which is expreſſive of its ſquall; J at the beginning of a word was pronounced not as we utter it in Jacob, but like a *d* and *g* ſoft, as in ſome diſtricts the word juice; and as it is by no means clear after what manner they pronounced the vowels *e*, *i*, and *u*, of courſe the utterance of their dipthongs are leſs certain and determinate, all which varieties muſt render our manner unintelligible.

† I was ſtruck the other day with a queſtion from a perſon unacquainted with any thing more than the ſound of the learned languages, *Which of the two, in my opinion, was ſweeter to the ear, the Greek or the Latin?* My anſwer was immediately given, without the leaſt heſitation, as I did not expect a return to it, *That the Greek was ſaid to be, by far, the more agreeable*; but why, replied the queſtioniſt, did I rely upon hearſay; why could I not depend upon the determination of my *own* judgment, in this caſe? and if the Greek was really the ſweeter language, how happened it

that

be pleaſed, and with all theſe offences againſt their rules of ſpeaking, we may conclude they would be diſguſted as well as uninformed; but when it is given as

that the moſt predominant ſound in it was that of K, which could not certainly be reckoned in the number of the moſt muſical letters, and that ſo many words ſeemed to be terminated by the letter N, but very few with vowels, like the Italian. I was not prepared to give a farther anſwer; and upon looking into my edition of Hederic's Lexicon, I found (if I am not miſtaken) more than ſixty pages of it filled with words whoſe initials were either K or Ξ, that is K or KS, or X pronounced hard, a vaſt proportion of diſagreeable ſounds beſides the frequent occurrences of theſe letters as medials or finals, whilſt there was not more than a third part of the number of words beginning with the ſweeteſt of the liquids, Λ. And with reſpect to N final preceded by Ωμεγα, which was objected, I had no apology to make, as I could not but immediately recollect the remarkable frequency of this naſal termination, with the rule omnis genitivus pluralis definit perpetuo in ων, upon which I found myſelf inclined to give a preference, in point of ſoftneſs, to the Roman language: but this remains a matter yet unſettled in my own mind, and when it is determined, it will be moſt prudent, perhaps, not to divulge my opinion.

an

an inſtance of their extreme delicacy of ear, that an actor would have been hiſſed, who in repeating a verſe ſhould have made the leaſt miſtake in the quantity of a ſingle ſyllable by pronouncing it too ſhort, or by giving it a longer time than was legitimate, we ſeem to attribute more critical merit to them in general, upon this account, than the fact deſerves: for their muſical notes being *uſually* adapted to the quantity of the ſyllables to which they were ſet, (though we learn from Dionyſius, of Halicarnaſſus, ſect. xi. * that they were not always) and the time being beaten upon the ſtage, they had a ſtandard to refer to, which the dulleſt ear could

* In the inſtance this author has taken from Euripides, in my opinion the muſician gave a proof of his judgment and taſte in departing from the eſtabliſhed accent and quantity, and ſetting σῖγα σῖγα λευκὸν at the ſame pitch of voice, and as we may *infer* from the expreſſion, to notes of the ſame length.

not

not poſſibly miſtake. How, and in what manner they diſtinguiſhed between a long ſyllable and a ſhort one in ordinary converſation, where the letters which compoſe them are the ſame, is a matter too we are not perhaps ſufficiently informed in, but if from the nature of a ſhort *vowel* the following conſonant ſucceeded ſo quick as to be pronounced with it, the difference would have been as readily perceived by them, as it is in many caſes with us: In Engliſh in the word conſider the *i* is ſhort, and we pronounce it together with the *d*. In the word deciſive the firſt *i* is long, and is therefore ſeparated from the following *s*, de—*ci*—*ſive*, and there might be a ſimilar diſtinction between words of the ſame conſtruction amongſt the Romans, as between pŏ|pŭlus the poplar, and pŏp|ŭlus the people; but whether this was, or was not the practice, I muſt leave to the deciſion of the learned. That the

pronunciation of the firſt ſyllable in each word was different I have no ſort of doubt *.

I ſhall conclude what I have to ſay upon quantity, with obſerving, that the difficulty, or eaſe, or elegance of pronunciation is not the ſole cauſe of the relative eſtabliſhed length and ſhortneſs of ſyllables, for many words may be imported by a commerce with neighbouring nations, which will retain the original native quantity of their ſyllables, though

* You will obſerve, my dear Charles, that the ſyllable may be a long one, though its vowel is properly ſhort, for the ſecond ſyllable in the word conſider is long, or otherwiſe we ſhould pronounce it conſider, whereas the voice dwells upon it, and it is uttered in the ſame manner as if the d were doubled, and it was written conſidder. A long and a ſhort vowel in the primitive language, which I conceive to have been the Hebrew, have no other difference I believe of pronunciation, than what ariſes from an adherence to the conſonant which ſucceeds, or a ſeparation from it ſo as to cloſe the ſyllable,

not

not exactly agreeable to the rules of quantity with the people where they are introduced, and this long after their original introduction, as foreign words is forgotten. The ſame thing obtains in words *derived* only from other languages, though altered in ſome reſpects agreeably to the genius of that with which they are incorporated: thus Pȳramis was probably an Ægyptian word with a Greek termination, the firſt ſyllable of which retained its original long quantity, and many examples of the like kind might, probably, be collected.

It would contribute not a little to facilitate the attainment of our pronunciation to foreigners, and at the ſame time to render it more uniform amongſt ourſelves, if characters were placed over the vowels to point out ſuch as adhere in utterance to a following conſonant, and to diſtinguiſh ſuch as are ſeparated from it, that

is,

is, to mark the long vowels from the ſhort ones; and in teaching the elements of our language, ſyllables ought never to be divided inconſiſtently with the eſtabliſhed length of their vowels, according to the cuſtomary manner of the beſt ſpeakers, except when the etymology of a word haply requires it.

I am,

My dear C, &c.

LETTER XX.

MY DEAR C.

THE rules of accentuation, and for determining the * quantity or length of ſyllables in Greek, are ſo many, all together, and in moſt grammars ſo perplexed, that it will require a conſiderable portion of your time to obtain a perfect knowledge of them; and the learned are not clear with reſpect to their application in a number of inſtances. The laws of the Greek proſody notwithſtanding, ſeem to have been leſs ſtrictly obſerved than

* Limiting the quantity of a ſyllable to its time only, ſeems to be an inaccuracy, for the quantity of it conſiſts in a certain portion of tune and time together, whilſt we utter it with a given tone and emphaſis.

thoſe

thoſe of the Latin; the dialectic differences of their tongues afforded them great latitude, and that almoſt infinite variety of meaſures which they invented, was another ſource of poetic licenſes. To be more particular; the eliſion of one vowel before another, in different words, might or might not be obſerved at the diſcretion of the poet; one vowel immediately before another in the ſame word, did not always determine a ſyllable to be ſhort; and nothing is more frequent than for a ſhort vowel before two conſonants, if theſe conſonants could begin a word, to be uſed as a ſhort ſyllable; again, the double vowels η and ω, that is to ſay, ee and oo were often conſidered as ſhort vowels, in oppoſition to a rule founded expreſsly upon the natural powers of ſpeech; and how this was to be reconciled with their grammatical *principle*, that a ſhort vowel was the minimum of utterance,

muſt

muſt be left to the critics, for if ομικρον neceſſarily required one time, ω μεγα, which was a double ομικρον, muſt, of courſe, take up two; and the ſame may be ſaid of the η or the double ε. Dipthongs certainly could not be pronounced ſo quick as ſingle vowels, let the ſounds of their reſpective vowels be blended together ever ſo intimately, and yet the dipthongs αι, ει, οι, and υι, were often uſed as ſhort vowels. I ſhall only give one example from Homer and Theocritus, of the ellipſe being diſregarded, and of an ω, and the dipthong οι, being uſed as ſhort vowels.

Ἡμετέρῳ ἔνι οἴκῳ ἐν Ἀργει τηλοθι πάτρης.

Homer.

ἠδ' ἔγνω πότερον τεθνάκαμες, ἢ ζῷοὶ ἐιμὲς.

Theocritus.

The judicious Dr. Clark, in his edition of Homer, hath ſhewn, that moſt of the

poetic licenſes were limited within certain determinate bounds, and applied under certain circumſtances only.

A Theſaurus Græcæ Poeſeos hath been publiſhed within theſe few years, after the manner of your Latin Gradus, by a gentleman of very great learning and abilities, to which is prefixed, a chapter on the Quantity of ſyllables, which from the character of the author, I ſhould ſuppoſe to be more perfect, as well as more compendious, than any treatiſe upon the ſubject yet written; the book was lent me for a few days only, and I could do no more than look over it in a very curſory manner; it has laid a noble foundation for a more compleat work, and I am amazed one man could do ſo much; but I have been told by a perſon who has known him ſeveral years, that he is indefatigable. The chapter I ſpeak of, is part of a Diſſertation de Re metricâ Græcorum,

corum, comprized in about ten quarto pages of it, including a great number of learned and uſeful notes. His opinion, concerning accents, is the ſame with his friend Mr. Foſter's, and he apologizes for a general omiſſion of the accentual marks throughout the work, by telling his readers, that as it was compiled for thoſe who have already made a progreſs in Greek, ſuch perſons muſt know the firſt general rule of accentuation, that if the laſt ſyllable of a word be *long*, the acute accent muſt be upon the penultimate, and if *ſhort*, upon the antepenultimate, ſhould the word conſiſt of more than two ſyllables. The foundation of this rule I conjecture to be, that it is eaſier to let the voice fall, upon a long ſyllable, than upon a ſhort one, as it feels a ſort of repoſe in dwelling upon it, after being *intended*, and it gives, moreover, a great diſtinction to the word ſo accented;

whereas the voice is carried forward almoſt inſtantly when it deſcends upon a ſhort ſyllable, and would mix its ſound with that of the ſucceeding word, if the ſhort ſyllable, upon which it falls after *intenſion*, were the laſt ſyllable of the word ſo acuted, as λόγος ἐμοῦ, and if the following word in ſuch circumſtances ſhould happen to be a monoſyllable, it would not have any accentual mark over it, but be conſidered as part of that preceding, as βάλλε μοι το βιβλίον, throw me the book. A ſimilar reſt is given to the voice when *two* ſhort ſyllables ſucceed the acuted ſyllyble, for the penultimate is often ſhort together with the ultimate in the ſame word; but if the penultimate is a long ſyllable when the laſt ſyllables being ſhort throws the acute accent upon the antepenultimate, the utterance of ſuch word is ſo much more diſtinct and agreeable, both to the ſpeaker and the hearer.

The

The learned author of the Theſaurus availed himſelf of this rule to leſſen his labour, taking notice only of the exceptions to it, which are much fewer than might be imagined, though ſufficiently numerous to occaſion you not a little trouble. I may, in a few weeks, find time to ſend you a ſhort compendium of the rules of accentuation, but ſhall refer you to the abovementioned diſſertation for the rules of Greek quantity. I was informed the other day by a friend of ours, that the author of this extraordinary work, has ſo abſolutely given himſelf up to his claſſical ſtudies, as to be an utter ſtranger to every ſort of prudential knowledge; and it may excite a ſmile at the cloſe of a dull letter, to be told, that whenever this great ſcholar and man of ſenſe is permitted to walk out for his amuſement in London by himſelf, his wife is obliged to take away his money, or, like a child, he will ſquander all upon

toys and bawbles, of any ſort, to encourage induſtry; or diſtribute it amongſt the beggars out of charity. The poet's lot, in general, is to have but little money; the lot of this extraordinary genius is to be inſenſible of its proper uſe and value.

I am,

Dear Charles, your's, &c.

LETTER XXI.

MY DEAR C.

AS I have quoted ſeveral muſical authors from amongſt the antients, I am perſuaded it will not be diſagreeable to you to receive ſome ſhort account of them, their names not being altogether ſo well known as thoſe of Homer and Virgil.

The moſt antient of the Greek muſical writers whoſe treatiſes have come down to us, is Ariſtoxenus, who was a diſciple of Ariſtotle about three hundred years before the birth of our Saviour Chriſt; his three books upon the Elements of Harmonic, are all which remain of his works, and theſe but in an imperfect ſtate, though

he is ſuppoſed to have publiſhed ſeveral diſſertations upon the other branches of Muſic. He was at the head of a muſical ſect, which from him was called Ariſtoxenian. The diſciples of this ſchool took in the judgment of the ear, as well as the mathematical doctrine of ſounds, in order to determine what was right or wrong with reſpect to melody, which the Pythagoreans utterly rejected as unworthy of their muſical philoſophy.

The great geometrician Euclid, a contemporary and ſcholar of Socrates, is the next muſical writer in ſucceſſion; of whoſe two treatiſes, namely, an Introduction to Harmonic, and the Section of the Canon, or Monochord, I intend to give you a plain tranſlation, in a ſeries of letters; though I rather think, as the latter treatiſe conſiſts of a chain of problems, that I ſhall incloſe it to you uninterrupted and entire.

Gaudentius,

Gaudentius, the philoſopher, has written an abridgement of Ariſtoxenus, which he likewiſe calls an Introduction to Harmonic. It conſiſts of no more than one book, which concludes with an account of the muſical ſigns, or characters, made uſe of in four of the Greek modes, namely, the Hyperlydian, the Æolian, and the Hypoæolian modes in the diatonic genus of melody ſolely. His work, ſo far as it is perfect, is written with much clearneſs, and in an agreeable ſtyle, but there is no doubt that a conſiderable part of it has periſhed. The age in which he lived is very uncertain.

Old Bacchius, as he is called, [Βακχειος Γερων] has left us an eſſay in dialogue upon the Art of Muſic. It is ſhort, indeed, conſiſting of a very few pages; but we are particularly indebted to him for the preciſion with which he has determined the muſical intervals of the Græ-

cian

cian Modes. His works have ſuffered greatly from the injuries of time, though I ſuſpect them not to be of high antiquity.

Nicomachus is the only writer who has given us an account of the antient Pythagorean ſyſtem of harmonic, in a treatiſe he has called a Muſical Manual, which was written for the inſtruction of a lady of quality, and as it appears by her expreſs command; it conſiſts of no more than two books, but he promiſes to ſend her a more perfect performance upon the ſubject; to which he conſiders theſe two books only as an introduction, if it ſhould pleaſe the gods to grant him leiſure from the hurry and fatigues of travel, with a tranquillity of mind requiſite for ſuch an undertaking. He was an ingenious man, and a good mathematician. The age he lived in, is not known, but it was certainly after that of Claudius Ptolemy,

for

for in the ſecond book he mentions that great genius's reduction of the modes, who flouriſhed in the reign of Antoninus Pius. Nicomachus was a native of Syria, and probably a ſlave of the lady's for whom he compoſed his work.

Ariſtides Quintilian is another of the muſical writers, only a part of whoſe works upon Melody and Rythmus remain. He appears to have been exceedingly ingenious, and his treatiſe upon Rythmus in particular is ſo entertaining, that it is to be wiſhed ſome gentleman of leiſure and abilities would favour us with an accurate tranſlation of it; adding ſuch explanatory notes as may be neceſſary. For as the Greek muſic is ſuppoſed to have depended principally for its effects upon the powers of rythmus, we ſhould thereby become not only better judges what degree of merit it really poſſeſſed, but might poſſibly improve our own by the ſtudy of it.

Ariſtides

Ariſtides is ſuppoſed to have lived about the time of Trajan.

Theſe are the muſical writers to whom I have referred; and, in fact, almoſt all the other authors of this claſs have periſhed in the wreck of time; but as probably theſe have been preſerved on account of their ſuperior degree of merit, there is no great reaſon for us to lament the loſs of the reſt.

St. Auguſtin, one of the moſt learned fathers of the church, publiſhed three books on Rythmus towards the end of the fourth century, part of which I remember ſome years ſince to have peruſed with pleaſure, and ſhould like to read over the whole; but St. Auguſtin's Works are too voluminous and expenſive to be purchaſed for amuſement, or the gratification of curioſity only, and this treatiſe is not to be had ſeparate.

I am, &c.

LETTER XXII.

Henſted, October 1774.

DEAR CHARLES,

IT is reaſonable to believe there may be but one grand principle in Nature, from whence the particular principles of every art and ſcience are derived; which muſt, therefore, neceſſarily have a conſiderable degree of connection with each other; and this was the opinion of both Plato and Tully. Thus the raiſing of a colour to its utmoſt brilliance, and withdrawing it again from the eye by ſuch a gradation of tints as renders the variation at any given point imperceptible, reſembles the gradual ſwell and dying away of muſical ſounds. The analogy between poetry and painting hath been thought ſo ſtriking, that the interchanged expreſſions of a mute poem and a ſpeaking picture have been generally allowed. Ariſtotle conſiders painting, ſculpture, and poetry, as three imitative arts, though in my

my opinion without ſtrict propriety, for whatever analogy there may ſubſiſt between them, poetry moſt undoubtedly is ſomething better than an imitative art; nor do ſculpture and painting of the ſuperior kind (the hiſtorical* I mean) affect us merely as they are imitations, for all that they with ſtrict propriety can be *truly* ſaid to imitate, are nothing more than form and colour, whilſt in every other reſpect like poetry, they barely raiſe ideas of the ſubjects that ſtrike us by ſome kind of mental *aſſociation*; thus the *grief* of Agamemnon, is ſaid to have been *painted*, in the Iphigenia of Timanthes, by the turning away of his face; and even the voice from heaven in the celebrated picture of Pouſſin, by the attitudes and countenances of the attending figures, but

* Upon mentioning, ſome years ſince, the impropriety of calling this ſpecies of painting an imitative art to the painter of one of the beſt conceived hiſtorical modern pictures I have ever ſeen, (The Return of Regulus to Carthage in his Majeſty's collection) I had the ſatisfaction to find his ſentiments correſponded with my own.

paſſion,

paſſion, ſentiment, and motion, are not imitated or *repreſented* by painting any more than voice, their ideas only are excited in the mind of a ſpectator by a cauſe very different from that of *imitation* or *reſemblance*, which are not the final *ends* they aim at, but the *means* by which they are attained; and in viewing of a picture, the ſubjects of which, in real life, would have but little tendency to delight and warm the imagination, or to touch the paſſions and affections; the pleaſure we ſhould receive from it would be very ſmall, however perfect the imitation of them might be; and although we are formed in ſuch a manner as to be *pleaſed* with the diſcernment even of a mere reſemblance, for as much as a great part of our knowledge is to be acquired by the act of comparing things together, yet in the nobleſt ſpecies of painting and ſculpture in that which affects us by repreſenting human figures in ſuch attitudes, and with features

ſuited

ſuited to the inward diſpoſitions of the ſoul, in order to correct the heart by moving our affections. In this caſe, imitation is the laſt thing we attend to, and if this end the raiſing ſympathetic virtuous emotions is not attained, in ſome degree, upon the firſt ſurvey of the piece by an unprejudiced and ſkilful obſerver, the artiſt may conclude, that he hath failed in his attempt, and that a ſecond and a cloſer ſurvey, will diſcover in it only the defects of imitation; but where the painter, or the ſtatuary ſucceeds to the utmoſt of his wiſhes, the performance hath already done its buſineſs before we reflect at all upon the reſemblance *; which is never till the

* To be influenced by paſſion, the mind muſt be entirely diſengaged, and open to receive the impreſſion, without attending to any thing but the ſtroke of its object: whereas in comparing it muſt paſs from one thing to another, and exerciſe the judgment which either wards off the blow, or abates the force of it, in *all* caſes, eſpecially where fiction or imitation is employed, as in poetry, painting, or ſtatuary.

mind

mind requires to be relieved by a relaxation of the tone of paſſion with which it was affected. Hiſtorical Painting, in ſhort, and the ſame may be affirmed of ſculpture, is only the character of a language, the written language of action; and the artiſt who is not perfectly acquainted with the principles of this natural language, but only imitates the manner of a Rafael, or a Titian, or a Corregio, is no better than a tranſlator, and his works muſt neceſſarily want the ſpirit of an original author. The *art* it is ſtill ſaid is ſtrictly imitative; but we may juſtly aſk, is the *ſcience* likewiſe imitative; and why ſhould this term *imitative* be ſo much inſiſted upon, which has a tendency to debaſe it? Imitations, it is true, are the *means*, as the characters in which the language of action is expreſſed or written upon canvaſs, but the original language itſelf belongs to *all* men, for *all* men underſtand it, and can con-

verſe in it without copying one another. In truth, hiſtorical painting, as a Science, could not poſſibly ſubſiſt, if Nature had not taught it to all men; and the more we ſtudy the expreſſion of particular maſters, the more likely we are to corrupt the ſimplicity of Nature and write unintelligibly, or ſtiff at beſt; their works may tell us what to avoid, but good ſenſe will always tell us what action is proper to convey our meaning, independent of the rules, or dictates, or example of thoſe who went before us; and this is a moſt certain truth, that if the language of action is not evident to a man's own mind, it is impoſſible that he ſhould ever arrive at any degree of eminence in Deſigning, from an imitation of the manner of other perſons, however excellent.

I am, &c.

LETTER XXIII.

MY DEAR C.

YOU have ſet me a taſk to which I have no objection, but that the ſubject would take up a longer time than I can ſpare, and requires more learning than I am maſter of for the diſcuſſing it. The enquiry, doubtleſs, is both curious and intereſting, and merits to be treated with preciſion. One of the antients hath obſerved, that it is impoſſible to change the muſic of the ſtate, without making at the ſame time a change in its manners; and as I have always underſtood the paſſage, it may be ſtrictly true; for there is reaſon to ſuppoſe he meant much more by *muſic*, than ſimply inſtrumental melody; his

idea of it certainly included moral poetry, and probably the whole of their theatrical exhibitions deſigned for public leſſons of inſtruction. But I muſt check my pen, leſt I ſhould only bewilder you in a maze, through which I can give no clue to guide you, and confine my obſervations to what, perhaps, I better underſtand.

The faſhion of compoſing muſic *principally* with a view to the difficulty of its execution, I ſhould hope is upon the decline; I ſay that I ſhould hope ſo, for after faſhion has had its run, men muſt ſurely feel that thoſe extravagant pieces which ſurprize, rather than pleaſe us, or which pleaſe us chiefly by exciting our aſtoniſhment, are as far removed from the merit of good compoſition, as playing feats upon the wire, from the graceful movements of fine dancing. With reſpect to ſwiftneſs of execution in concert, ſuppoſing three or four practical muſi-

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cians in a large band to be capable of playing in exact time, without violating the harmony in ſuch volatile performances, [which, by the way, make as volatile impreſſions,] it is really ſhocking to conſider what muſt be the caſe with thoſe of ſlower execution, how miſerably they are forced to labour on with arms, heads and ſhoulders, in hunting their companions through the piece, what oblique attitudes and wry-mouth'd energies they exert, to get up with them, and yet after all their writhing and diſtortions, find themſelves at the next *volti ſubito* thrown out a bar or two behind the foremoſt of the chaſe, whom they are to overtake where they can catch them. Now all this may be pleaſant enough to thoſe perſons who come to *ſee* the concert, and how the performers can make faces at one another, but is not altogether ſo entertaining to thoſe whoſe ears are liable to be hurt by ſuch diſcordance.

The great misfortune is, that muſic is looked upon at preſent by moſt people, even of ſenſe and learning, as too inſignificant an affair to engage a wiſe man's attention; at beſt merely as an accompliſhment; and a late noble pedantic trifler, in one of his epiſtles, recommends it to his ſon, if he had a taſte for muſic, to ſend for a fiddler to play to him, rather than condeſcend to practiſe, even as an amuſement, what could not poſſibly overbalance, it ſeems, the hazard of introducing him to an unpolite ſet of acquaintance. In other branches of learning, and even in the acquirement of ſome mere corporal exerciſes, this great danger is either leſſened, or entirely overlooked, but here it ſeldom fails of being repreſented much greater than it is; and if a young gentleman of merit, who could well ſpare time to cultivate muſic as a ſcience, by inveſtigating its true principles, and whoſe ſtation would do credit

to

to the profeſſion, ſhould diſcover an early taſte for it, he is frequently deterred from proſecuting the ſtudy, by a compariſon with ſome wretched minſtrel, whoſe dirges make night hideous, and who himſelf is looked upon as the diſgrace of the place he lives in; ſo that the whole buſineſs of compoſing muſic is *generally* left to a ſet of men with no better than a mere muſical education, either at the play-houſe, or under ſome organiſt of a choir; the latter of whom, if he has a real genius, with a taſte formed upon ſome of our beſt church muſic, is too often under the influence of a ſuperannuated prebendary or precentor, who can neither ſing nor ſay, and who conſiders the organ only as a hindrance to the going on of the ſervice, and retarding the velocity of the prayers.

As the great end and deſign of muſic is to moderate and calm the paſſions, and to intereſt them in the cauſe of virtue, a better acquaintance with its principles,

and a more intimate knowledge of our mixed conſtitution, with the complicated nature of the affections, is required to enable a muſician to attain it, than falls to the lot of moſt men without learning and culture; but the want of a liberal education amongſt muſicians is to be lamented, not only as it renders their compoſitions leſs perfect, they are, upon this account, leſs capable of explaining their meaning when they attempt to communicate inſtructions in writing, *moſt* of our muſical writers being very difficult to be underſtood, by all perſons who are unacquainted with the firſt principles of muſic, and not always clear to thoſe who have already acquired a practical knowledge of what they undertake to enlarge upon and explain. And as ſome are incapable of unfolding their conceptions from the meanneſs of their education, and a poverty of language; there are others of ſomewhat better information and inſtruction, who yet

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from conſciouſneſs of being liable to literary errors, have been deterred from offering their ſentiments to the public, by a fear of being ridiculous in their manner of delivering them, which has been a public loſs. A diffidence ariſing from the ſame apprehenſions, had well nigh deprived the world of *The Analyſis of Beauty*, the whole ſcheme of which was ſettled in the author's own mind, many years before it was committed to writing, and he was urged to it at laſt by his friend Doctor Hoadly, after having employed an ingenious artiſt to write *for* him, but found it impoſſible to communicate his ideas clearly with another man's underſtanding and language, upon a ſubject of ſuch difficulty; and muſic, as a *ſcience*, is acknowledged to be far removed from common apprehenſion.

I am, &c.

LETTER

LETTER XXIV.

DEAR CHARLES,

I SHALL go on from the concluſion of my laſt, without much fear of getting beyond my depth.

Muſic ſuffers not only by an excluſion of thoſe who have the advantages of education to improve a natural Taſte for it, and to communicate their ideas, *their* excluſion opens the way for pretenders to it to corrupt the judgment and miſlead the approbation of the public. There are ſome amongſt our young men of faſhion, with whom a vanity of being admired, ſeems to be the grand motive of their purſuits; and who, without attending to any thing beyond the ſurface, which they conſider as the very cream of ſcience, would

would be thought ignorant of nothing: prompted by this poor ambition of popular applauſe, and encouraged by a general inattention to the principles of the fine arts, they ſet up for connoiſſeurs in them all. Statuary, painting, poetry, gardening, and architecture, ſuffer by turns under the influence of their ſkill. Nor can muſic poſſibly eſcape; ſecure not to be openly contradicted, as their fortunes entitle them to reſpect, they cenſure and commend freely, and with much ſelf complacence undertake the direction of our concerts. With theſe the extravagance of *air* is every thing, and the beſt compoſitions, which are ever the moſt ſimple, are moſt likely to be rejected. The few performers of unvitiated taſte, who, in general, live by their bounty, are too much intereſted to oppoſe their deciſions, and ſhould any friend, in pity to the public, endeavour to direct their choice

and

and ſet them right, he would only be laughed at for his pains, and looked upon as conceited and impertinent; the evil is without remedy; for what reaſoning can be applied to make them ſenſible of their miſtakes, in an art to whoſe principles they are ſtrangers, and who join the ſufficiency of a profeſſor with the unſkilfulneſs of a novice.

But ſuppoſing theſe gentlemen to have really acquired ſome little practical ſkill in inſtrumental melody, the caſe is rarely mended by it; and in general it is made worſe, where an affectation of applauſe was the chief motive of their application; for the ſame vanity which prompted it, will diſpoſe them to value their little attainments in proportion to the labour of their acquiſition, and perhaps to inſiſt upon leading the band, where they are barely qualified to follow in an under part; as if juſtice required their muſical rank,

rank, to be determined by their rank in life; and it is as difficult to fix the ſtations of theſe gentlemen at a concert, where there are ſeveral competitors for the front deſks, as to ſettle the article of place amongſt the ladies at an aſſembly. To play well with moſt of theſe gentry, is to play every thing very quick; which occaſions perpetual miſtakes in the deſign of the compoſer, and often ſpoils the whole effect of the fineſt compoſitions, by an impropriety of manner, and a change of the ſtyle. Where true taſte and judgement moreover are wanted in a director, what inconſiſtences do we frequently hear brought together for the entertainment of an audience! A concert ſhall begin with the overture in Sampſon, and conclude with one of ———'s concertos, without order or deſign; or the ſublimeſt parts of the Meſſiah be introduced with the overture to the Maid in the Mill, and

after

after a diſtracted ſolo (with ſkips from the top of the finger-board to the bottom) upon the double baſs, (as being leaſt adapted for ſwiftneſs of execution, and except in the hands of a very few maſters, is like the galloping of a coach horſe,) an unmeaning ſong in the Engliſh Italian taſte cloſeth the firſt act.

Now this being a term of art taken from the drama, it may poſſibly in time give the hint of forming our concerts into a *Whole*, whoſe parts may mutually ſtrengthen and ſupport each other, whereas at preſent the ſecond hath often no relation to the firſt, and the third is at variance with them both, altogether a jumble of diſcordant introductions perhaps, to what never follows, which have little merit in themſelves, unconnected with ſome particular movement of their original ſubjects, and which loſe what each of them would juſtly be entitled to,

like

like figures injudiciously transferred from one picture to another, by exciting different, and often oppoſite emotions.

In ſhort, our concerts, as they are very frequently conducted, are not leſs abſurd than a medley of ſcenes from different Plays, which however excellent in their proper places, would loſe moſt of their beauty by a detached repreſentation, and if taken from the beſt and the worſt authors indifferently, muſt give us a ſtrange idea of the compilers abilities and ſkill. This conſequence follows; thoſe few occaſional attenders upon muſic, whoſe natural judgement is too good to be impoſed upon, and who are above the vanity of *pretending* to feelings which they have not, are inclined to neglect and to deſpiſe an art, that with much parade, and no very trifling expence, affords them ſo little pleaſure; whilſt others of good ſenſe, with an overflowing complaiſance, contribute

tribute to the debaſement of our taſte in muſic, by praiſing and encouraging ſuch pieces, and ſuch patch-work as eſtabliſh its corruption.

I am,

My dear C, &c.

LETTER

LETTER XXV.

DEAR CHARLES,

IN converſation with an ingenious muſician of your neighbourhood, upon the forming our concerts into a whole, he gave it as his opinion, that each act as it is called might very *properly* be independent of the others, and that no connection between them is requiſite. His reaſon was, that a very little time is abundantly ſufficient to produce all the effects a compoſer or a manager ſhould aim at; after which he conceived the mind muſt neceſſarily want to be relieved by an entire change of the ſubject.

As I make no doubt but this gentleman's feelings are very delicate, he might

poſſibly be hurt by the minds being agitated more than a very ſhort piece of muſic is capable of doing it, one I mean compoſed in a maſterly manner, and performed agreeably to the compoſer's intention. But as he profeſſed for the ſame reaſons to be a friend to tragi-comedy, and the introduction of light dances between the acts of our deepeſt tragedies, I ſhould think there can be little doubt of his differing in opinion and in ſentiment from the beſt and moſt judicious critics.

Thus far, however, his judgement is certainly well founded, that when the end of a muſical compoſition is once attained, and the mind is greatly affected, as it is unable to ſuſtain a violent degree of agitation long, ſuch pieces ſhould not be carried on much farther; but ſtill the more gradually we aſcend to this pitch of emotion, the greater is our delight; and the grand ſtroke upon the heart ſhould

be

be left to the very laſt changes of the movement; and perhaps to the laſt act. In this reſpect, the poet and the muſician have an advantage over the painter, who can ſelect only one incident for the ſubject of a picture, which muſt produce its effect at once, without preparing the mind by any foregoing circumſtances; whereas poetry and muſic, by touching the kindred affections as they go along, are at laſt capable of intereſting the whole ſoul in their deſign, and by reiterated oblique ſtrokes of raiſing the principal affection to its utmoſt height; without attending to this circumſtance, muſic loſes a conſiderable degree of its power, and falls ſhort of the effects it would otherwiſe have upon the heart.

I am, &c.

LETTER XXVI.

YOUR apology for inſtrumental muſic is juſt; but however innocent and harmleſs of itſelf, my dear Charles, it is often rendered ſubſervient to wickedneſs and debauchery, by being made the accompaniment of ſuch obſcene ribaldry, as would be the ſcorn even of the vulgar without it; or applied to recommend ſuch light ſongs as repreſent ſenſual pleaſures alone worthy of our purſuit; or which ridicule the precepts of religion and virtue, as the waking dreams of doating philoſophy, or of ſplenetic enthuſiaſm; as if drunkenneſs and luſt wanted ſome additional incentives, and the welfare and the honour of our country required men to be profligate; as if it were meritorious to ſing down

down all regard for decency and character; and that liberty without licentiouſneſs was yet in a ſtate of imperfection. This you may be told is exaggerating trifles, but nothing ſurely is a trifle which tends to the corruption of men's morals; without a ſacred regard to moral obligations, no ſociety can ſubſiſt, quid leges ſine moribus vanæ proficiunt, ſays the lyric poet; and it is a maxim founded both upon *Reaſon* and *Experience*, that wherever a government is ſo conſtituted as to admit the *people* to a ſhare in the legiſlation, it muſt be owing to ſome very extraordinary accidental circumſtances, if it continues long under the ſame form, when their public virtue is extinct, which cannot long ſurvive after private virtue is corrupted.

The courts of princes have, in general, been pretty much the ſame perhaps from the beginning of the world, and it is to

be feared will continue ſo to the end of it, in ſpite of now and then the example of an Antoninus, an Alfred, or a Czar, unleſs power and wealth ſhould alter their nature, and ceaſe to corrupt: but when once vice becomes *epidemic*, the paſſions are outrageous, and the laws which reſtrain men in the indulgence of their irregular purſuits, no longer are revered but hated; fear, of courſe, the principle of deſpotiſm, muſt *enforce* an obedience to them, and the principle of a government once changed with the manners of a people, the nature of the government likewiſe muſt be changed in conformity to the alteration. It is thus that tyranny naturally ariſes [according to the eſtabliſhed courſe of Providence,] to chaſtiſe a wicked and licentious people; and in like manner as ſickneſs and death, are the natural puniſhments of intemperance, ſo the abuſe of liberty is naturally puniſhed with the loſs of it.

I had

I had an anecdote of Peter the Great, from a lady in whoſe family I lived ſome years, who was frequently an eye witneſs of the fact, which, I believe, has not been taken notice of by any one of that great man's hiſtorians. He conſtantly uſed to thruſt away the cuſhion laid for him at chapel to ſtrike his head againſt, according to the Greek mode of worſhip, and once added in her hearing, that he knew no difference in that place between himſelf and the meaneſt peaſant in his empire. How many leſſons of piety were comprehended in that ſingle ſentence! I ſhould think the influence of ſuch behaviour upon his Ruſſians, muſt have been as extraordinary as the act itſelf; and I make no doubt of its having produced effects which continued to operate long after his deceaſe. But there ſeems to be a certain point of profligacy, at which when a nation is arrived, their iniquity is

ſo perfectly eſtabliſhed, that the good example of a prince loſes all its force; nor can any thing perſuade men to that virtue which would be both their pleaſure and protection. It is impoſſible to calculate how much vice is indebted for the influence it hath obtained over the populace of this kingdom, to the muſical compoſers of the preſent age, ſome of whom appear to have employed a fine taſte in this divine art, with as much zeal in the ſervice of the paſſions, as ſome of the old maſters have done in the ſervice of religion; and as their *Airs*, the accompaniment of immoral ſong, are frequently attended at the ſame time with all the favourable circumſtances of place, and wine, and darkneſs, to urge on their effects, and prevent a ſenſe of ſhame, they operate with full force, and certainly contribute more than is generally imagined to inſpire that profligacy and diſſipation

of

of life, and that impatience of reſtraint which leads to the contempt of all order and government, as well as Virtue, which is evident in the loweſt of our common people, (more eſpecially near the capital) who have now, in theſe reſpects, riſen to a level with their ſuperiors. The theatres in Athens and Rome were an occaſion, as it is ſaid, of the debaſement of poetry and muſic, by frittering the antient cadence in compliance with a vicious and effeminate manner of pronunciation, and by introducing mean and unworthy ſubjects upon the ſtage, both which had as pernicious an effect upon life and manners.

With the Greeks the ſtage originally was their ſchool of virtue; public leſſons of morality were principally given in theatrical exhibitions, as you will ſee if ever you ſhould ſtudy Æſchilus, Euripides, or Sophocles; *all*, perhaps, in *theſe* authors, is not right; but vicious conduct was not any where defended and apologized; with

as the ſtage has been a *ſchool of immorality*, and of immorality aſſiſted with the force of poetry and muſic. In our moſt decent comedies, the faulty characters in general are repreſented as moſt amiable, and the poet ſeems to ſatisfy his conſcience for making them ſucceſsful, and rewarding them in the laſt act, by aſcribing an abundance of good humour, politeneſs, and generoſity to them in the indulgence of their vices; whilſt the virtuous and religious perſons of the drama, are deſcribed as ſour and ſplenetic, and, for the moſt part, as uncharitable formaliſts or hypocrites; this *may* poſſibly be nature, but all imitations of nature are not proper to be exhibited upon the ſtage, and certainly ſuch characters ought not to be contraſted, ſo as to prejudice the audience in favour of impiety and vicious manners.

I am, &c.

LETTER XXVII.

DEAR SIR,

YOU ſurprized me in ſaying, that you never heard of the tree called queen Elizabeth's oak, at Huntingfield, in Suffolk, till I mentioned it: as the diſtance from Aſpal is not more than a morning's airing, I wiſh you and your pupil would ride over to take a view of it. You may at the ſame time, I believe, have an opportunity of ſeeing a very fine drawing of this grand object, which was made for Sir Gerard Venneck, by Mr. Hearne. As I meaſured it with that ingenious artiſt in a rough way, to ſettle, in ſome degree, the proportions of its bulk, it was found to be nearly eleven yards in circumference, at the height of ſeven feet from the ground;

ground; and if we may conjecture from the condition of other trees of the ſame ſort, in different parts of the kingdom, whoſe ages are ſuppoſed to be pretty well aſcertained from ſome hiſtorical circumſtances, I am perſuaded this cannot be leſs than five or ſix hundred years old.

The time of growth in trees is generally ſaid to be proportioned to the duration of their timber afterward; and I have now by me a piece of oak taken from that ſide of the ruins of Framlingham caſtle, which undoubtedly was part of the original building in the time of Alfred the Great, if not *much* earlier; which notwithſtanding it had been expoſed to the ſun and rains for a century at leaſt before I cut it out, yet it ſtill ſmells woody, and appears to be as ſound as when the tree was firſt felled.

The queen's oak at Huntingfield, was ſituated in a park of the Lord Hunſdon, about two bow-ſhots from the old man-

ſion

ſion houſe, where queen Elizabeth is ſaid to have been entertained by this nobleman, and to have enjoyed the pleaſures of the chaſe in a kind of rural majeſty. The approach to it was by a bridge, over an arm of the river Blythe, and, if I remember right, through three ſquare courts. A gallery was continued the whole length of the building, which opening upon a balcony over the porch, gave an air of grandeur with ſome variety to the front. The great hall was built round ſix ſtrait maſſy oaks, which originally ſupported the roof as they grew: upon theſe the foreſters and yeomen of the guard uſed to hang their nets, croſs bows, hunting poles, great ſaddles, calivers, bills, &c. The roots of them had been long decayed when I viſited this romantic dwelling; and the ſhafts ſawn off at bottom were ſupported either by irregular logs of wood driven under them, or by maſonry. Part of the long gallery where

the

the queen and her fair attendants uſed to divert themſelves, was converted into an immenſe cheeſe chamber, and upon my firſt looking into it in the duſk of a ſummer's evening, when a number of theſe huge circular things were ſcattered upon the floor, it ſtruck me, that the maids of honour had juſt ſlipped off their fardingales to prepare for a general romping.

Elizabeth is reported to have been much pleaſed with the retirement of this park, which was filled with tall and maſſy timbers, and to have been particularly amuſed and entertained with the ſolemnity of its walks and bowers; but this oak from which the tradition is, that ſhe ſhot a buck with her own hand, was her favourite tree; it is ſtill in ſome degree of vigour, though moſt of its boughs are broken off, and thoſe which remain are approaching to a total decay, as well as its vaſt trunk; the principal arm, *now bald with dry antiquity*, ſhoots up to a great height above the

the leafage, and being hollow and truncated at top, with ſeveral cracks reſembling loop-holes, through which the light ſhines into its cavity, it gives us an idea of the winding ſtaircaſe in a lofty gothic turret, which detached from the other ruins of ſome venerable pile, hangs tottering to its fall, and affects the mind of a beholder after the ſame manner by its greatneſs and ſublimity.

No traces of the old hall, as it was called, are now remaining; having fallen into an irreparable ſtate of decay, it was taken down a few years ſince, by the late Sir Joſhua Vanneck, Baronet. I have ſo much of the antiquary in me, as to wiſh that ſome memorial of its ſimple grandeur could have been preſerved.

You will be delighted with Sir Joſhua's noble plantations of oaks, beeches, and cheſnuts, &c. with which he has ornamented the whole country, and which, in half a century, as the ſoil is particularly favourable

favourable to them, will be an inexhauſtible treaſure to the public, as well as to his family.

The following lines, written in the reign of James the Firſt, might be applied as a conſecration of this ſeat by queen Elizabeth, without any great impropriety; they are not void of merit, and I ſhall give you a diffuſe kind of imitation of them, for the benefit of your ladies. Alluſions to the religious ſuperſtitions of Greece and Rome, were as much in faſhion amongſt the great, upon the revival of *claſſic* learning, as alluſions to the Druidical and Gothic ſuperſtitions of our anceſtors were before that æra.

I am, Dear SIR,

Your affectionate,

and much obliged friend,

C. D.

P. S.

P. S. The manor and eſtate of Huntingfield was a grant from the crown to Lord Hunſdon, upon the attainder of Edmund De la Pole, the laſt Earl of that name, but whether by Elizabeth, or by her father, I am not clear. The Earl of Suffolk was beheaded in the year 1513, the 5th of Henry VIII.

DIANÆ VIRGINI VENATRICI.

Alma ſoror Phæbi, ſi te, comiteſq; pudicas
Caſta domus, caſtæq; juvant pia Jugera ſilvæ,
Exaudi, mitiſq; tuos agnoſce, nec unquam
Hic Dea ſilvicolis ſit fæda licentia Faunis.
Hos tibi ſacramus Lucos, hæc ſurgat honori
Arbor opaca tuo, et ſeros longæva Nepotes
Agnoſcens, Ferro tandem inviolata recumbat.

Diana virgin goddeſs, if this ſeat,
The ſeat of innocence, and theſe chaſte walks
Delight thee and thy train, propitious hear
A virgin huntreſs, who implores thy aid
To guard theſe woodland haunts, from the foul deeds
Of Faun, or Sylvan. To thy deity
She conſecrates theſe groves; and let this oak
Upon whoſe out-ſtretch'd arms the ſtock-dove pours

Her melancholy murmur, and beneath
Whoſe bow'ring ſhade, the wild deer couch at noon
To ſhun the grey-fly, and the gnat, be crown'd
The queen of all the foreſt; nor decay
'Till the fair Dryad, by whoſe plaſtic power
It gradually roſe, *herſelf* inanimate,
Be harden'd into groſs and corporal ſubſtance;
And having peopled wide the rich domain
With her tall progeny, ſubdued by age,
When the huge trunk, whoſe bare and forked arms
Pierc'd the mid-ſky, now prone ſhall bud no more,
Still let the maſſy ruin, like the bones
Of ſome majeſtic Heroe, be preſerv'd
Unviolated and rever'd——
Whilſt the grey father of the vale, at eve
Returning from his ſweltering ſummer-taſk,
To tend the new mown graſs, or raiſe the ſheaves
Along the weſtern ſlope of yon gay hill,
Shall ſtop to tell his liſtening ſons, how far
She ſtretch'd around her thick-leaf'd pond'rous boughs,
And meaſure out the ſpace they ſhadow'd——
May a long race of virtuous heirs ſucceed
Lords of the ſoil, to beautify theſe ſcenes;
But chief to glad the heart of induſtry,
And feel the bleſſing ſevenfold return'd,
In plenteous harveſts and domeſtic peace.

LETTER

LETTER XXVIII.

Onehouſe, June 20, 1782.

DEAR SIR,

AS you were entertained with the Latin verſes I ſent you ſome time ſince, I ſhall take the liberty of ſending you another ſpecimen, by the ſame author, which I would have you compare with that celebrated paſſage of Virgil in the ſecond Georgic,

O fortunatos nimium, ſua ſi bona norint,
Agricolas, &c.

of which, if it was *not* intended as an imitation, yet the reſemblance appears to me very ſtriking, and there are few modern verſes, perhaps, that will bear to be placed by the ſide of Virgil's with leſs diſadvantage. As I made an application of

the former to the oak at Huntingfield, I ſhall apply theſe to the ſpot, where it has pleaſed the divine Providence to place me; and the ſpirit of the author would forgive it, could he know with how much propriety they are adapted to this ſituation, in which, I hope, to cloſe the evening of my life.

I am,

Dear SIR,

Your affectionate friend,

C. D.

ÆDES SOLITARIÆ.

Non iſtic aurata domus, Luxuq; fluentes
Deliciæ, ſpondâve ſopor pretioſus eburnâ,
Aut in carbaſeo tyrius velamine murex;
Non gemmâ vibrante nitor; non perſona cantu
Limina; nec prono famulantum examina collo;
Sed nemora alta virent, Quercuſq; orniq; minaces
In cœlum, tremulæq; alni prope fluminis undam
Fronde placent variâ, fructus paritèrq; ſalubres,

Arbuſta,

Arbuſta, et lentæ coryli, et Pomaria læta
Sufficiunt Epulis; tum floribus alma renidens
Terra, tegit valles, et Prata recentia rivis.
Quam benè nocturnos canit hic Philomela dolores,
Quam benè dum roſeos, nox ultima pallet ad ignes,
Innumeras dans lucus aves, jam picta ſalutat
Turba diem, clariſq; ſonant concentibus auræ!
Hic neque crudeles Diræ, triſtive flagello
Sævit Cura ferox, falſo non abditus ore
Ipſe ſua inſanus furit in præcordia Livor.
Arma procul, ſceleriſq; minæ, populiq; tumultus,
Blanda Quies, parviſq; habitat Concordia tectis
Semper; et innocui riſus, ſociiq; lepores
Demulcent curas, & ſomnia grata remittunt.
Quin mens ipſa ſuæ ſtirpis memor; ardua cœli
Surgit humo meditans, & novit in aſtra reverti.

ONE HOUSE.

No gilded roofs here ſtrain the gazer's eye;
No goblets flow with noxious luxury;
Sleep, balmy *Sleep* here reſts his downy wings,
Nor waits the purple pomp of gorgeous coverings;
No gems here dazzle the offended ſight;
No trilling airs inſpire unchaſte delight;
No ſervile bands with crouching necks appear,
Not *Flatt'ry's* ſelf can find admiſſion here.

But lofty groves of beauteous forms are ſeen,
The *builder oak* *, the *fir* for ever green;
The tow'ring *aſh*, whoſe cluſtering tops receive
The riſing ſun, and deck the ruddy eve;

The

* The Manor of Onehouſe, in the reign of Edward the Third, was in the poſſeſſion of Bartholomew Lord Burwaſh, [one of the twelve noblemen to whoſe care the Prince of Wales was committed at the battle of Creſſy] with grant of free warren for all his demeſne lands in Suffolk. A farm houſe hath been built in the ſite of the old hall, where he probably reſided, which was encompaſſed with a mote, upon whoſe eaſtern bank an oak is now growing, and apparently ound, the circumference of which, at the ſmalleſt part of the bole, is ſixteen feet, and twenty-four at the height of three yards from the ground. Notwithſtanding one of its principal leading arms, with ſeveral other maſſy boughs on the north ſide have been broken off by tempeſts, it contains at preſent upwards of four hundred and ninety feet of ſolid timber by meaſurement, in its ſtem and branches. About ſixty yards to the ſouthward of this venerable tree, is a broad-leafed elm, whoſe boughs in the year 1781, extended fifty four feet towards the north, and near forty upon its oppoſite ſide, meaſuring each way from the center of the trunk.

The greater part of this pariſh, two centuries ago, was a wood, except a narrow ſtrip declining to the ſouth eaſt near this large diſtinguiſhed manſion, which was beautifully ſitu-

ated

The *alder* brown, that loves the watry vales,
The *aſp* light-quiv'ring to the ſummer gales,
The *willow* pendent o'er the mazy ſtream,
The *poplar* huge, the *elm's* extended beam

ated upon a riſing ground, gently ſloping into a valley, with a rivulet winding through it. In the baſe court, on the outſide of the moat towards the eaſt, which is a ſquare of half an acre, now the milking yard of the farm houſe, there were growing in the year 1776, as many aſhen trees as contained upwards of a thouſand and three hundred ſolid feet of timber.

This eſtate with the manor and advowſon of the living, are now in the poſſeſſion of Mrs. Douglaſs Pettiward, of Putney, in the county of Surrey. The church, which is ſmall, and has a baptiſtery, or font, of unhewn ſtone; ſeems to have been a Saxon building, but a part of the north wall only, extending about ten yards from the tower, which is circular, is all that remains of the original ſtructure. It is ſituated two hundred yards to the north of the moat that ſurrounded the old manſion houſe, whoſe grandeur and ſolitary ſituation probably gave name to the pariſh. Not leſs than a fifth portion of its lands at preſent conſiſts of woods and groves finely planted with timbers, and even a part of the rectorial glebe adjoining to the parſonage houſe is a *wood of ten or twelve acres.*

Their different colours here diſplay, and vie
In all the tints of varied harmony.
  Nor leſs the ſhrubs their wholeſome fruits afford,
And blooming orchards ſtill ſupply the board:
Earth ſpreads her charms, with flow'rs the meads are crown'd,
And ſmiling Ceres pours her gifts around.
  How ſweetly does the love-lorn nightingale
To nights dun ſhades repeat her mournful tale?
And when the roſy morn appears in view,
The painted tribes their chearful notes renew;
From every copſe they fly, on every ſpray,
Swell their gay throats, and hail the riſing day.
  No ſordid views deprive the ſoul of reſt;
No Paſſions *here*, diſturb the labouring breaſt;
Save Grief, that ſickens at another's woe,
And bids the melting ſorrows *ſweetly* flow.
  Far from the madding people's furious ſtrife,
Far from the anxious cares of buſy life,
Beneath this ſtraw-thatch'd roof, this humble cell,
Calm Peace, and Friendſhip pure, delight to dwell,
And when retired to reſt, ſoft dreams employ
Their ſlumb'ring thoughts, and tune the *ſoul* to joy,
Which rapt in bliſs, through airy regions flies,
Quits the dull earth, and claims her native ſkies.

LETTER XXIX.

DEAR CHARLES,

ALTHOUGH it has been always my opinion, which I have given you at large in converſation, if not in former letters, that inſtrumental muſic by itſelf, is capable of exciting only indeterminate emotions in the mind; yet if any perſon notwithſtanding ſhould aſſert, that the ſame degrees of tenſion, or that a certain manner of vibration in the nerves which invariably accompanies the indulgence of any paſſion, may be excited by a correſponding ſeries of muſical notes, and thus determine ſuch emotions, either morally or immorally, to particular objects, he would not want *authority* from ſome of the

the Greek writers to ſupport him. That a ſimilarity of vibrations in the nerves, or whatever kind of movement it is, which affects them, hath power to call up ſimilar ideas in the imagination, carries with it a degree of probability, from numberleſs effects, which almoſt every perſon at one time or another of his life may have experienced, juſt as a lateral blow, or preſſure upon the ball of the eye for inſtance, ſeldom fails to produce a ſenſation which reſembles the glare of a flaſh of lightning.

If all ſenſations whatever are owing to preſſures, impulſes, or ſtrokes, upon the nerves, or to ſome certain vibrations of their internal conſtituent parts approaching nearer to, and alternately receding to a greater diſtance from each other, acting thus upon the finer parts of the brain by the operation of external objects; it is not unlikely, that whatever feelings or ideas

ſuch

ſuch vibratory motions may excite in the ſenſory, will be preſent to the mind ſo long as thoſe vibrations ſhall be continued, or their impreſſions ſhall remain, even though the objects which originally cauſed them be removed: it is thus the ground ſeems to heave under us, when we firſt come on ſhore after a voyage; and that woods and hills appear to move and glide away from the ſight, after fixing our eyes a conſiderable time upon running water: but if ſimilar vibrations in the nerves cauſed by mere inſtrumental muſic, are capable of exciting even a *tendency* only, to virtuous or to vicious indulgences, Plato doubtleſs ſpoke wiſely as a legiſlator, in propoſing its ſubjection to the ſtate; though he certainly is to be underſtood of melody and poetry conjointly, (and I believe he ſomewhere ſays as much) when he affirmed it to be impracticable to change the muſic of a nation,

tion, without making, at the ſame time, a change in its manners, and, of courſe, a change of its laws *. But I have ſaid enough upon this ſubject before.

As you well know, my dear Charles, by what ſlight connections my mind is liable to be drawn away from the ſubject of a converſation, or the ſubject of a letter, ſtarting aſide, as our Mr. N. ſays, like a broken bow; you will not be ſurprized if I ſhould paſs from that of muſic to that of dreams. Now theſe have been imputed to the ſame cauſe as the muſical emotions above mentioned, and it hath been thought as clear as moon-light, that our ſleeping ideas uſually take their caſt from the thoughts or actions of the preceding day; that it is owing to the con-

* There were certain odes or ſonnets ſet to muſic amongſt the antients called νόμοι, but I am of opinion, theſe were not intended here by Plato, but laws which were *actually* coercive of the manners of a people.

tinuance

tinuance of ſome impreſſed motions upon the nervous ſyſtem, that good men ſtill enjoy the exerciſe of virtue in their ſlumbers, and the laſcivious the indulgence of their luſt; whilſt thieves and robbers ſhare imaginary booties, or anticipate their puniſhment at leaſt in dread and agonies of mind, if they really do *not* experience ſome degree of corporal ſufferance. I ſhall quote a paſſage from Claudian, which is particularly to this purpoſe, and I think you will not be diſpleaſed with the length of it; but the poets, in general, have excelled upon the ſubject of dreams, and there would be no end of quotations from them.

Omnia quæ ſenſu volvuntur vota diurno
Tempore, nocturno reddit amica quies.
Venator defeſſa toro dum membra reponit,
Mens tamen ad ſylvas & ſua luſtra redit.
Judicibus Lites: Aurigæ ſomnia, currus;
Vanaq; nocturnis meta cavetur equis;

Gaudet

Gaudet amans furto, permutat navita merces;
Et vigil elapſas quærit avarus opes:
Blandaq; largitur fruſtra ſitientibus ægris,
Irriguus gelido pocula fonte Sopor.
Me quoq; muſarum ſtudium ſub nocte ſilenti
Artibus innumeris ſollicitare ſolet.

Lucretius, in his fourth book, hath applied the circumſtance of a repetition during ſleep of our waking ideas, as ariſing from a continuance of impreſſions made upon the bodily organs, to his *mechanical* ſolution of dreaming, and the ſupport of the impious abſurd doctrines of Epicurus, in which he hath been followed by ſome modern advocates for the opinions of Spinoſa. It may not be improper, therefore, to obſerve to you, that although a readineſs and facility of moving in a particular way, is an effect of uſe and habit, which holds not only in reſpect to our ſpontaneous motions, but to thoſe of mere mechaniſm, (as all muſical inſtruments improve

improve by uſe,) yet that whenever any conſiſtent train of actions is preſented a ſecond time as a viſion to the mind in ſleep, by a ſeries of nervous vibrations ſimilar to what were originally impreſſed by *real* objects, theſe repeated ſecondary motions of the nerves, [notwithſtanding their acquired aptitude to vibrate after an accuſtomed manner] ſeem to require no leſs as *regular*, or rather as *intelligent* a cauſe to re-excite them, as when we were awake; for the accidental tones of the nerves at our beginning to dream, could only preſent one unvaried ſcene to us, as the diſeaſe called the incubus, the *night-mare*, or *night-goblin*, for example, in ſome meaſure accounts for the apprehenſion of a great weight being laid upon our breaſt, ſo long as the ſuffocation laſts; and though it ſhould be granted that the tenſions of the nerves are perpetually altering, or that they are continually receiving

ceiving different pulſes and vibrations, from a change of the air, the motion of the arteries, or from any other *involuntary* cauſes; yet that ſuch caſual alterations could no more produce a regular train of conſiſtent ideal actions, however phantaſtic, than the accidental variation of motion in a ſtream of air, could produce a regular piece of muſic upon the æolian harp, or repeat a concerto of Handel upon Mr. Parry's immediately after that incomparable artiſt had been performing it. In order to account for this wonderful phænomenon of dreaming, ſome ingenious ſcholars have ſuppoſed, there may be ſomewhat in ideas analogous to the power of attraction in material ſubſtances, and that when a ſingle idea is excited in the mind, it neceſſarily calls up, or attracts, as they would expreſs it, a ſecond, ſo that thus a train of images during ſleep may be excited without any

choice

choice or direction of the Will, conſiſting only of ſuch ideas as are linked together by the ſtrongeſt connections; but you will recollect, my dear Charles, that a chain of images, or ideas, is not all that is required to conſtitute a regular ſcheme of action, and is a very incompetent ſolution of the moſt common appearances that occur to the ſoul in ſleep, in which art and deſign are not leſs manifeſt than in an hiſtorical painting, or a dramatic performance; and I could almoſt as readily admit Ovid's account of dreams in his cave of ſleep for a philoſophical ſolution of the ideal ſcenery, as theſe attractions; for ſuppoſing ſuch attractions really to exiſt, and that a repetition of ſome *images* might be accounted for by them, yet the poet is by far more rational than theſe philoſophers, in as much as he attributes ſuch apparent trains of connected and conſiſtent actions to voluntary agents

only. Even Phantaſos transforms himſelf into ſtocks and ſtones, into ground or water, by an act of his will; but for Morpheus,

——Non illo juſſos ſolertius alter
Exprimit *inceſſus*, *vultumq;* *modumq;* *loquendi*;
Adjiciens *veſtes*, & *conſuetiſſima* cuiq;
Verba: ſed hic ſolos homines imitatur; at alter
Fit *fera*, fit *volucris*, fit longo corpore *ſerpens*.
Hunc Icelon Superi, mortale Phobetora vulgus
Nominat: eſt etiam diverſæ tertius *artis*,
Phantaſos, ille in humum, Saxumq; undemq; trabemq;
Quæq; vacant anima feliciter omnia tranſit.

How poetically beautiful are theſe lines, and how preciſely juſt! In fact, I have often wondered at the preſervation of character, in my ſleeping reveries, with regard to ſentiment, voice, geſture, dreſs, and many other habitudes of the perſons introduced to our imagination in dreams, which I have perfectly recollected immediately upon waking,

waking, or ſometimes long afterward, and I can truly ſay, that the conſiſtency of manners and behaviour, &c. of theſe ideal perſons has been far beyond my beſt abilities to imitate at any time, with my utmoſt ſtretch of thought; and to attribute ſuch *effects* to accidental variations of the pulſe, or to any other mechanic cauſes, ſeems to me not leſs abſurd, than to ſuppoſe a number of unconnected words jumbled together in a box could of themſelves produce a regular comedy; and moreover, that this is done as often as theſe connected regular ſcenes occur to us, when we are in other reſpects as inſenſible as what we ſleep upon, requires the credulity of an atheiſt to believe.

I am, &c.

LETTER XXX.

My Dear C.

THERE is ſomething ſo aſtoniſhing in the phænomena of dreams, and at the ſame time ſo amuſing, that I ſhall continue the ſubject, and take the liberty of being as unconnected as I pleaſe, though I would by no means recommend it to you to imitate my example; if you chance to nod however, you have an apology at hand.

Shakeſpeare, above all men, ſeems to have been moſt intimately acquainted with the workings of Nature; Clarence's dream in Richard the Third, which he relates to Brackenbury the night before his murder, cannot be read without ſhuddering;

ing; and the horrors of Macbeth and his lady, both ſleeping and waking, after the murder of Duncan and Banquo, ſtrike the imagination more forcibly than any thing the antients have left us upon the ſubject.

What we call the aſſociation of ideas, may poſſibly depend upon a repetition of ſimilar impreſſed motions upon the nerves, and it may be the capacity of their being thus affected, which gives to immaterial ſpirits that great power they have over us; a *power* by which we are told they can influence our minds in viſions, or taking advantage of an indiſpoſition of our organs of perception, even whilſt we are awake, are capable of diſturbing the imagination, and of diſquieting us even to madneſs. This ſeems evidently to have been the condition of ſome amongſt the dæmoniacs in the goſpel, notwithſtanding what the learned Mede hath urged againſt

the opinion, and particularly the caſe of Saul in the ſixteenth chapter of the firſt book of Samuel, who appears from the text to have been troubled with an evil ſpirit as a puniſhment from God, and that the melody of the harp by reſtoring a proper tone to his nerves, or affecting the arterial pulſations ſo as to give an eaſy circulation to the vital fluids, relieved him in the paroxyſms of his diſorder, and delivered him from the effects of dæmoniacal frenzy: indeed by what other means than an influence upon the bodily organs, if inſtrumental melody alone is here intended, (which, perhaps, was not the caſe) can muſic be ſuppoſed to have had any power in the reſtraint of ſuch an agent; but the relation of Saul's manner of recovery ſeems to point out the nature of the diſorder with which he was afflicted, and ſubjected to be thus diſturbed, perhaps, by ſupernatural horrors, beſides

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the breaking looſe of all his ſullen, envious, and malignant paſſions: for we are told, it came to paſs when the evil ſpirit by God's permiſſion was upon him, that David took a harp and played with his hand, and Saul's breath [rua'h] returned and he was well, and the evil ſpirit departed from him. An incapacity of breathing freely, is one of the ſymptoms of almoſt every ſpecies of fits, and no words could more naturally deſcribe a perſon's coming out of one, than theſe, which tell us that *his breath returned, and he was well*, that is, he was reſtored firſt to the uſe of his ſenſes, and next to that of his reaſon, upon which the evil ſpirit departed from him. Should it be objected, that this is an arbitrary method of interpretation, which gives two different ſenſes of the word rua'h in the ſame verſe, perhaps it may be ſufficient to ſay, that rua'h, when applied to man, means

in general, the breath of his noſtrils, as it uſually muſt be taken in a metaphorical ſenſe when joined with the epithet evil, and this whether in the ſame ſentence or not. But ſuppoſing it to mean, in the above paſſage, that Saul's ſpirit or life returned to him, it ſtill implies that there was a temporary ſuſpenſion of his mental powers, or a deliquium, which is commonly brought on either in epileptic, or hyſterical diſorders by a ſuffocation, and is ſucceeded upon recovery by a violent heaving and panting for breath.

This very natural interpretation of the word rua'h, is, in ſome meaſure, confirmed by the circumſtance of Saul's aſking, who David was, after the ſlaughter of the Philiſtines, [for he certainly could not want any information concerning David's family, to which ſome critics have confined the queſtion] this enquiry I ſay evidently ſhows, that if the king was not entirely

entirely ſenſeleſs during the paroxiſms of his diſtemper, whatever it was, yet he did not recollect his attendants at ſuch ſeaſons: and this failure of his memory alone is at leaſt a preſumptive evidence of a bodily diſtemper, which prepared his mind for the judicial influences of an evil ſpirit upon it, now the *Spirit of God* had forſaken him, and that this diſtemper (the cure of which is attributed to the power of muſic) was probably epileptic.

I am,

Dear Charles, your's, &c.

P. S. There is ſtill a difficulty remaining, which hangs heavy upon this interpretation, namely, that if David was made Saul's Armour-bearer before this period, it ſeems ſtrange, that Abner, who commanded

manded the army, ſhould have been ſo unacquainted with him as not to have been able to give the king any account of the ſtripling, as Saul called him when he was going againſt the champion of the Philiſtines: in anſwer to which I have to obſerve, that it may be doubted whether the words *Neſa Chelim*, which are tranſlated *Armour-bearer* in the preceding chapter, ought not to have been differently rendered: *Chelim* ſignifies *utenſils* or *veſſels of any kind*, and in many paſſages of the ſacred writings *muſical inſtruments*, as well as *armour*, ſo that as it appears to me, David was hitherto diſtinguiſhed with the title of the king's chief muſician, his Harp-bearer, or Conductor of the muſical inſtruments only; an office, of which Abner might have no very high opinion: and as Saul's forgetfulneſs would probably be catching, whatever was the cauſe of it, Abner might not be *diſpoſed* to remember

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an obſcure youth in the character of a minſtrel, and a perſon too who had no place in the affections of his maſter: add to this, that the general circumſtances of the hiſtory ſeem rather to require this tranſlation; David's muſical talents, from the choice made of him on account of Saul's diſtemper, were acknowledged to be extraordinary, and his proweſs which might have recommended him to the office of Armour-bearer, was, probably, in general unknown at this time, as it had been hitherto confined to the wilderneſs.

LETTER XXXI.

To the Rev. C. S.

DEAR SIR,

WHAT Mr. H. obſerved upon poetry and poets the day you left us, did not eſcape me; and though I made no anſwer to it at the inſtant, I ſhall hazard a few obſervations now I have thought a little upon the ſubject. In my opinion, we are too much diſpoſed to take our ideas of poetry from the critics by profeſſion, rather than from the obſervation of what paſſes in our minds, in which there is a ſtandard we may refer to, the Principle, I mean, from whence the rules of criticiſm are ſuppoſed to have been drawn.

Art never arrives at its ſummit of excellence but by degrees, and, in general, riſes very ſlowly; whereas in many caſes, *Nature* ſtarts into perfection at once. The inexperience of early ages prompting men to admiration and aſtoniſhment, every thing muſt have appeared extraordinary to them, and being exaggerated at the ſame time through the miſtineſs of doubts and apprehenſions, Fear, beyond the other paſſions prone to gratify *itſelf*, (though every paſſion leans to its peculiar weakneſs of indulgence) thus naturally became a ſource of the ſublimeſt imagery. *Correct* and *beautiful* poems, therefore, are the product of a polite age, and of a refined ſtate of manners; whereas ſtrength and grandeur have their origin in rude unpoliſhed times, and at the dawn of civilization. The earlieſt poetry muſt of conſequence be the moſt ſtriking, written when the paſſions and affections operated in their

utmoſt

utmoſt force without reſerve, and *images* multiplied by the paucity of words gave a beauty and ſtrength to language, and adapted it to ſentiment by what muſt always be ſuperior to all artificial rules, (which are liable to be miſapplied,) the inſtantaneous dictates of men's genuine natural feelings; for however we may admire the metaphors or the ſimilies, &c. in ſuch original poetical compoſitions, as being agreeable to the eſtabliſhed *rules* of criticiſm, they are but accidental natural beauties which laid a foundation for thoſe rules, inſtead of being deduced from them; as in a grand and elegant ſtructure, the columns, the architrave, or the dome, though its chief ornaments, have their original in *neceſſity* and uſefulneſs.

When arts and languages improved, thoſe periods, which were obſerved to produce the moſt agreeable effects, became ſtandards of a fixed rythmus; and a repe-

tition

tition of them was called *verſe*, from their returning meaſures; for which, if I had an inclination to appear very learned, I could overpower you with quotations from Dionyſius, Quintilian, and Ariſtotle's poetics, &c. but with leave of theſe great writers be it ſpoken, however exquiſitely the ear may be delighted with an agreeable rythmus or meaſure continually returning in a *ſhort* poem only, it muſt be diſguſted with harmony itſelf, by too frequent a repetition of the ſame cadence; nor is this the only fault of an invariably returning meaſure; as of the hexameter for inſtance in the learned languages, or of the heroic in our own. One and the ſame ſpecies of verſe cannot be adapted with propriety, to every ſubject, and to every paſſion indifferently, nor even to expreſs the ſeveral modifications of the ſame paſſion or affection with preciſion; ſo that a repetition of the ſame meaſure in

perpetual

perpetual ſucceſſion, [which we are apt to confound with poetry] without any other change, than what ariſes from varying the different pauſes, or the metrical emphaſis and accent, beſides blunting the organs of hearing by the fatigue which ſuch a uniformity of motion and impulſe of neceſſity impreſſes upon them, muſt frequently produce a diſcordance between the ſentiment and the rythmus, not poſſible to be avoided in a long performance, how exquiſite ſoever the verſification (which is a different thing from the poetry) may be; but if this could certainly be prevented, and it were as certain that the intereſt we had in the ſubject itſelf, would hinder any *violent* diſguſt from taking place; yet to go on chanting the ſame meaſures from morn to noon, and from noon to night, is not conſiſtent with men's natural diſpoſitions, with that love of *variety* which is implanted in us; and it

is

is evident in this caſe, as upon enquiry it will be found in every other, that Art, beyond a certain boundary and limit, falls ſhort of Nature's genuine excellence, that her moſt ſtriking ſimple beauties may be overloaded with ornaments, and the elegance of her ſteps, and her dignity of movement, be rendered diſguſting by an affectation of a being always graceful.

In order to preſerve the ſame fixed returning meaſure, or verſe properly ſo called, words of a determined quantity reſpecting their ſyllables, are to be hunted up; and it often happens, that thoſe words which would moſt naturally expreſs the ſentiment, have too many or too few for the *Metre*, ſome words, therefore, muſt be left out, or others put in; ſome muſt be taken from their natural ſituation, and others intruded into their place, which may have very little meaning, if any, annexed to them; whilſt thoſe are

to be entirely rejected, upon which the force of the effect, in a great degree, or, perhaps, principally, depends; in ſhort, the expreſſion is, in general, rendered ſo unnatural either by crouding the thoughts into fewer words than are neceſſary, or by loading a ſentiment with ſo many, that ſome of them are merely expletives; or by tranſpoſing the order of them after ſuch a manner as to render it obſcure, [for which the gradus-men, and rhyme-jinglers have a general apology,] that what we *commonly* called verſe, is ſo far removed from every thing *natural*, as not unfrequently to fatigue the ear inſtead of giving it delight, whilſt at the ſame time it tends to darken and obſcure the ſentiments deſigned to be conveyed by it, and the poetic meaſures and language in every country are always more difficult to be underſtood than proſe, even by the natives of it. A diſtinction is to be made

made here between the truly beautiful figurative expreſſions and movements of Nature, as they flow from the affection and the heart, (the chief, though not the *only* circumſtance from which their beauty is derived,) and thoſe chains of poetic metre, which are a reſtraint upon the invention, as well as language, and reſemble only a kind of dancing in gyves. The meaſures of Pindar's odes which remain to us, have never been determined with certainty; and I am inclined to think he perpetually varied them in his dithyrambics preciſely conformable to the ſentiment to be conveyed, which was certainly a more difficult taſk than writing in any one uniform returning meaſure whatever, as well as more expreſſively elegant. This ſeems to be the proper explanation of Horace's expreſſion, numeriſq; fertur Lege ſolutis; nor have I the leaſt doubt in my own mind that it was the ſource of thoſe high encomiums which this poet receiv-

ed from his contemporaries, and the antients in general, particularly from the great Roman Lyriſt, whoſe judgement is of more weight with me than that of all the reſt; he was moſt undoubtedly a competent judge without prejudices in Pindar's favour; and his own odes, in point of merit, are certainly next to thoſe of this firſt and moſt ſublime of lyric poets, as he is generally called. In *my* humble opinion they are by far ſuperior to thoſe which remain of Pindar's, for his dithyrambics are entirely loſt, which are ſuppoſed, and moſt probably with juſtice, to have been the ſublimeſt of his works.

I am,

Dear SIR,

Your affectionate friend,

C. D.

LETTER XXXII.

DEAR CHARLES,

I SUSPECT my letter upon quantity not to be ſo accurately written as it might have been; though I am clear it does not contain any thing, but what, if taken in its proper ſenſe, is perfectly conſiſtent with the eſtabliſhed principles of Greek and Roman proſody. There is a quotation from Dionyſius of Halicarnaſſus, towards the concluſion of it, upon which I wiſh I had enlarged, to obviate miſtakes; it is brought in oppoſition to an opinion commonly entertained, that the Greek muſicians *always* made a point of adopting their notes to the quantity of the ſyllables to which they were ſet. This

might, indeed, *ſometimes* be the caſe; but it was not *uſually* done, as I preſumed it to have been: upon turning to Dionyſius and reconſidering the whole paſſage, of which I quoted only a ſmall part, it ſet me right in this error, which I had entertained in common with perſons of infinitely better judgment, and fifty times more learning than I ever pretended to.

The modulation of our voice in elocution and in ſong differ widely with reſpect to the manner of effecting their purpoſes upon the hearer; a riſe and fall in it, in each reſpective ſcale of notes, as mentioned in my xivth Letter, is neceſſary both in common ſpeech, and ſinging; but an intenſion or elevation of tone may often do that in one caſe, which is brought about by a remiſſion or lowering of it in the other; and I do not know that any principle has been ſettled for the conducting of modulation in either; we *feel*

every

every tranſgreſſion of this principle notwithſtanding, without knowing what it is; even the vulgar, as Dionyſius ſays, who conſtitute a conſiderable portion of every audience, are ſenſible of the violation of true harmony and rythmus, for which men have *univerſally* a natural taſte, as connected with the affections, which ſhows itſelf in the diſapprobation of what is *wrong*, if it does not always point out what is *right*; and I am fully perſuaded that an audience of Engliſh clowns would generally find fault in the right place, though they might be over bountiful in their applauſes, to which ſimple ignorance and admiration are liable in all countries. Ariſtides Quintilian hath ſhown what diſtinction ſubſiſts between notes in common ſpeech, in the recitation of poetic numbers, and in the melody of ſong, but hath not proceeded to the laying down a principle for their application.

In the paſſage cited by Dionyſius from a tragedy of Euripides, he doth not *blame* the muſician for violating accents, in his application of muſical notes, (which hath been imagined by ſome very learned men) but he gives it as an inſtance only of the difference between the notes of *ſong* and the notes of *language* in our ordinary converſation, which are determined by the accentual marks; and he ſhews likewiſe that the notes of ſong as applicable to poetic meaſures might differ in reſpect of their times from what is uſually denominated quantity. So that it appears clear to me beyond a doubt, the antient Greek muſicians took the ſame liberty as the moderns, to compoſe their muſic with a very ſlight regard to the metrical length or accentual height of the ſyllables. In truth, according to this author, they made no ſcruple of violating accent and quantity either in ſong or recitative, as they thought proper, not

capriciouſly

capriciouſly and wantonly indeed, but whenever they felt it would be moſt proper to give expreſſion to the ſentiment; and, in fact, how could a muſician, who is worthy of the name, do otherwiſe? I heartily wiſh our friend Mr. S. would conſider the principle of melody with reſpect to *Sentiment*, as he has already done with reſpect to *Harmony*, and oblige the world with his thoughts on each branch of the ſubject. I am perſuaded, that if any perſon could eſtabliſh the matter clearly *he* could; and I do not know that it has ever yet been attempted. But to return to Dionyſius. The example he has taken to ſhow the difference between accentual notes in ordinary utterance, and thoſe of ſong, is from a ſcene in Oreſtes, where Electra requeſts the Chorus to retire in ſilence ſoftly from the couch, (upon which he is introduced as ſlumbering,) leſt they ſhould awaken him again to his diſtraction.

diſtraction. In my edition, which is not the beſt, Electra's words are given to the Chorus, the reaſon of which I ſuppoſe to have been, becauſe the ſame requeſt had been made juſt before in a ſpeech given to Electra; if therefore what is quoted by Dionyſius be not Electra's ſpeech, it muſt be a repetition of her requeſt by the leader of the band, for the addreſs is evidently directed to the chorus, whoſe *habit* is pointed out by the diſtinction of their white ſlippers, if my memory does not deceive me.

Ηλ:-Σῖγα, Σῖγα, λέυκον ἴχνος αρβύλης
Τιθεῖτε, μὴ κλυπεῖτε,
Ἀπὸ πρόβατ' ἐκεῖσ', ἀπόπροθι κόιτας.

Dionyſius tells us, that every ſyllable of the three firſt words of this paſſage was ſung at the ſame pitch of voice, ἐφ' ἑνὸς φθόγγυ μελωδεῖται, notwithſtanding each word

word muſt have had both its acute and its grave accent. The circumflex alone implied both an acute and a grave accentuation of voice upon the firſt ſyllable of σῖγα; or if the firſt ſyllable of σίγα be ſuppoſed to have had an acute accentual mark, and not a circumflex, as I think it hath in ſome authors, ſtill the voice ought to have been lowered by the rules of accent upon the ſhort ſyllable which immediately follows. Φθόγγος meant originally, I believe, the ſound of a ſtring, and ſignifies a *Note* at any height in the ſcale of muſic. Ἀρβύλης, he tells us, which having an acute accent upon the ſecond ſyllable, required the pitch of voice to have been remitted in the pronunciation of its third, had the ſame elevated note aſſigned to the ultimate and penultimate, in direct oppoſition to an eſtabliſhed principle of accentuation, that no ſingle word can have two ſyllables acuted, or uttered in elevation.

Again,

Again, the firſt ſyllable of τιθεῖτε ſung in recitative to a grave tone, (and by accident only agreeably to the laws of accentuation) had both its ſucceeding ſyllables ſet to elevated notes in the muſical ſcale, and to notes too of the ſame length, as may be inferred from the expreſſion; though I rather am of opinion we ought to read ὁμόχρονοι for ὁμόφωνοι. The circumflex upon the dipthong ει in χλυπεῖτε was ſunk by the muſician, and two notes at the ſame height affixed to the ſecond and third ſyllables, for τάσις, the word uſed by Dionyſius, ſignifies properly extenſion as applied to a ſtring of the lyre to ſound a given note, μιᾷ τάσει, therefore, muſt be underſtood at the ſame pitch of acuteneſs or elevation. With reſpect to ἀποπρόβατε, notwithſtanding the middle ſyllable πρό, as being acuted, was properly the moſt elevated ſyllable of the five in common utterance, the higheſt note of the melody

was

was not aſſigned to this, but to the penultimate.

Thus far it is clear from the examples here alledged, that the antient muſicians, as hath been obſerved, made no ſcruple of offending againſt accents; and it follows that quantity of courſe muſt have been often violated together with them; but Dionyſius does not leave this matter to our inference. The ſame thing he *poſitively* ſays happens to Numbers, for whereas the ſimple and proſaic ſtyle never violates the times either of nouns or verbs, but preſerves the ſyllables long or ſhort as we receive them from the *voice of Nature*, ὅιας παρέιληφε τῇ Φύσει τὰς συλλαβὰς τάς τε μακρὰς καὶ τὰς βραχέιας, τοιάυ]ας φυλάτ]ει, the ſciences of Muſic and Rythmus on the contrary ſo transforms them by an increaſe and diminution of their times, that each very often paſſes into its oppoſite, long ſyllables being made ſhort,

and

and ſhort ſyllables conſidered as long; and this he ſpeaks of, as a legitimate privilege of melody and rythmus, and does not impute it as a fault to the muſician. Once more; I cannot help wiſhing that the principle of muſical expreſſion was clearly inveſtigated, as it is diſtinguiſhed from the principle of elocution.

I am,

Dear Charles, your's, &c.

LETTER XXXIII.

DEAR CHARLES,

I HAVE been not a little ſurprized by the aſſertion of a late anonymous writer, that many reaſons may be deduced from Herodotus, Strabo, Plato, and other antient authors, for ſuſpecting that the Iliad and Odyſſey are only Celtic or Hetruſcan poems, tranſlated into Greek; that neither of them was originally written in the Greek language, admits likewiſe, as he affirms, an *internal* proof, foraſmuch as they have not *only* an abundant mixture of Celtic words, but that they evidently bear the ſtamp of *Celtic manners*, ſuch as *never* were eſtabliſhed in Greece, at any period of its hiſtory: how far this laſt

laſt remark may be true, I do not pretend to be capable of judging, but if well founded, it gives a conſiderable weight to his opinion. One thing always ſtruck me, long before I read this author, namely, a diſcordance between the progreſs of the Arts, the highly poliſhed language of the Iliad and Odyſſey, and the coarſeneſs of manners in theſe poems. This was an evidence which I could not doubt, that Homer [whoſe name in Celtic ſignifies the minſtrel or the man of verſe] probably received conſiderable aſſiſtance at leaſt, from ſome heroic ſongs of his predeceſſors in poetry, who had flouriſhed perhaps many centuries before him; and that he blended the ſtate of the Arts as they were advanced in his own time, with the facts as *they* had recorded them, which he took for the ſubject of his own unequalled poems. He introduces Achilles repeating theſe ſongs to his Lyre, when the

the ambaſſadors from Agamemnon came to his tent, and the moſt *learned* critic * of the age hath obſerved, that whenever Homer invocates the Muſes, he ſhould only be conſidered as appealing to the ſongs of theſe more antient bards, to authenticate the facts he was about to deliver.

I do not recollect that ever they have been conſidered in this light; but I muſt own, the following lines of Horace appear to me as alluding to theſe very poems, and lamenting the loſs of them,

> Vixere fortes ante Agamemnona
> Multi, ſed omnes illachrymabiles
> Urgentur, ignotiq; longa
> Nocte, carent quia vate ſacro.
>
> Hor. Carm. l. iv. Ode ix.

for carent in the *preſent* tenſe does not neceſſarily imply that their deeds were always unſung, but only that the poems

* The author of the Divine Legation of Moſes.

celebrating their exploits were not remaining in the Auguſtan age.

There is a ſtrange tradition, that the Iliad was not intended by its author for a whole or compleat poem; an abſurdity not worthy of an anſwer; but the origin of it may be accounted for, in the opinion of Homer's having availed himſelf of theſe heroic ſongs of his predeceſſors, which were probably ſeparate pieces, preſerved only by memory.

Since the peruſal of this book I have reflected with more attention upon the ſubject than I uſed to do, and am fully perſuaded that epic poetry muſt have had an earlier original than the Iliad and Odyſſey, for I can never bring myſelf to believe that poems ſo *artificial* in their ſtructure, and at the ſame time ſo *perfect* as never to have been equalled by any other in any age of the world ſince, could poſſibly be the *firſt* eſſays of their kind. The Hetruſcans were a flouriſhing people

people long before the ſuppoſed age of the building of Rome, and that Arts were advanced to a high degree of perfection amongſt them, we have ſome authentic memorials; but we have ſtrong preſumptions of the *Celtic Druidical Bards* being ſtill more antient. There is reaſon to believe that the Celts were a diſtinguiſhed people, as early as the patriarchal times, when civilization and the arts were flouriſhing in Ægypt; and that there were poets by profeſſion amongſt them, is a fact in which all hiſtorians are agreed, ſo that many centuries may be allowed for the progreſſion of epic poetry, from the æra of this people to that of the immortal blind bard who did not live till after the death of Solomon. Helene, the daughter of Muſæus, is ſaid to have written a poem upon the Trojan war; and Syagrus, mentioned by Ælian as the next poet after Orpheus and Muſæus, exerciſed his muſe upon the ſame ſubject, though their works

are not come down to us, and poſſibly Homer's may be improvements upon theſe. That the religion of the Celts (which is a preſumption of their very high antiquity,) was received from the Iſraelites before the doctrine of the Redemption of mankind by the ſacrifice of a Mediator was corrupted amongſt the Gentiles, is clear, in my opinion, from ſome of their religious ceremonies; the principal of which conſiſted in a veneration paid to the miſſeltoe of the oak, which, as it is commonly underſtood, has the appearance of a moſt ridiculous and unaccountable ſuperſtition; whereas upon the ſuppoſition of their having been inſtructed in the patriarchal doctrine of the Meſſiah, revealed in a particular manner to Abraham, from whoſe immediate deſcendants it is moſt likely they received it, every thing is clear, and agreeable to antient uſage. There are ſeveral paſſages in the ſcriptures which intimate the oak to

have

have had ſome typical relation to Divine worſhip; it was planted in the proſeuchas not only of the later Jews, but before the days of Joſhua the ſon of Nun, and its name in the radical letters of the Hebrew ſignifies the Deity himſelf. The reverence therefore of the Druidical prieſts for the plant ſpringing from the oak, which they cut off with great ſolemnity, and offered upon their altars, might be owing to its being conſidered as a natural emblem of that ſacred *Branch*, as the Meſſiah in after ages was ſtyled by the prophets, who was to take upon him a different nature than that from which he proceeded, and to become an expiatory ſacrifice for the ſins of the world. And the medicinal virtues aſcribed to this plant, (which it is ſuppoſed even to this day to be poſſeſſed of) in the cure of epileptic diſorders imputed to the influence of malignant dæmons, were probably derived from the ſame ſource, a tradition of the

ſacred Branch * being ſent for a *healing of the nations*, and to counteract the power of evil ſpirits.

I ſuſpect you will think that I have been more than ordinarily dull in the detail of this conjecture, and that what I have advanced upon the authority of a nameleſs writer concerning the Iliad and the Odyſſey, is extremely whimſical, if not altogether abſurd. I ſhall not undertake to defend his opinions; they may afford you ten minutes amuſement, and ſome little, as you ſee, may be ſaid for them.

I am, &c.

* Iſai. iv. 2. In that day ſhall the *Branch* of the Lord be beautiful.

Zech. iii. 8. Behold I will bring forth my ſervant the *Branch*.

Zech. vi. 12. Behold the man whoſe name is the *Branch*.

LETTER XXXIV.

MY DEAR C.

I PROMISED that I would take an opportunity of enquiring fully into the principles of the Græcian muſic, as they have been delivered to us by their own harmonic writers; but I cannot think of ſitting down to ſo difficult a taſk without the aſſiſtance of Mr. S. who is at preſent engaged. You will therefore excuſe me if I only juſt touch upon the ſubject now, in order to explain a paſſage in St. Paul's firſt Epiſtle to the Corinthians, which I apprehend is not generally underſtood; I am ſure it was not conſtrued properly when we went over it. You know that the difference of acuteneſs and

gravity, between any two notes in muſic, is called an interval, and that in modern muſic, the notes immediately ſucceeding each other in the common or Guidonian ſcale, are at no greater diſtance or interval than that of a tone, which is uſually divided into ten parts called commas; nor at a ſmaller than that of a hemitone, conſiſting of five commas, [though both the tone and hemitone, if I rightly recollect, are demonſtrated to be alternately a greater and a leſs, from ſome very minute differences between them.] Thus from the note C to that of D is the interval of a tone; from D to E is another tone; from E to F is a hemitone; from F to G is a tone; from G to A is a tone; from A to B is a tone, and from B to C the eighth note, which cloſes *in* the ſeptem diſcrimina vocum of the poet, is again at a ſecond hemitonic interval; ſo that the octave may be ſaid to conſiſt of two tetrachords,

chords, each of which includes the interval of one natural hemitone. It was a faſhion with the Greeks, to begin the tetrachord with an hemitonic interval, as EFGA for inſtance, and whatever was the pitch of E, the ſecond note, F, was tuned at the diſtance of a hemitone from it, and the intervals between BCDE were ſimilar to thoſe between EFGA.

When the ſtrings of the lyre were thus tuned, the muſic was ſaid to be in the diatonic genus. In a ſecond ſpecies of muſic, which they choſe to denominate chromatic, not only the ſecond ſtring of each tetrachord was tuned at the interval of a hemitone from the firſt, but the third was likewiſe tuned at a hemitonic interval from the ſecond, and to make up the proper number of hemitones in a tetrachord, [namely five] the fourth ſtring was tuned at an interval of three hemitones from the third. As art and abſurdity

ſurdity prevailed, they eſtabliſhed, and pretended to be delighted with a third diviſion of a tetrachord: the ſecond and third ſtrings of the lyre, were now tuned at the interval only of a dieſis, or a quarter tone, and the fourth at the interval of a ditone from the third, that is, of four hemitones, in order to compleat the proper interval of a fourth, which conſiſts, as hath been obſerved, of five.

Unnatural as theſe *latter diviſions particularly* were, the Greeks are ſaid to have valued themſelves much upon the invention, and from uſe and habit to have *acquired* a taſte for this prepoſterous melody, which could be agreeable to no ears but their own; for no other perſon could feel or underſtand it. It is upon this account the Apoſtle ſays, ἔιτε αύλος, ἔιτε κιθάρα ἐὰν διαζολὴν τοῖς φθόγγοις μὴ δῶ, πῶς γνοθήσεται τὸ αυλόμενον ἢ το κιθαριζόμενον: where διαζολὴ preciſely anſwers to the διαζήμα, or

or *interval* of the Greek muſical writers, and the whole paſſage correſponds with what is meant by Bacchius, who after determining a tone in the ſyſtem of muſical notes to equal the difference or interval between a fourth and a fifth, adds, τάτε γὰρ μὴ ὑπαρχόντος ἀδύνατον εἴη τι τῶν τάτα Μεσικὴν δεῖξαι. That διαζολὴν τοῖς φθόγγοις means well known intervals, or the eſtabliſhed differences of acuteneſs and gravity in a ſcale of notes, which were ſenſibly felt, (without which one man's muſic could have no effect upon another man's affections) and not a difference merely in the haſtening or the drawling out of a muſical compoſition, is evident from conſidering the folly which St. Paul here intended to reprove; now this was not the pouring out a haſty torrent of confuſed words, like ſome of our modern enthuſiaſts, with a chorus of ſighs and groans for the burthen. But the making

uſe

uſe of a language with which the hearers were unacquainted, and which muſt have been either an abuſe of *real* inſpiration, or the pretence to it only out of vanity; in ſhort, it was the preaching in an unknown language, which whatever doctrines it contained, could be intelligible only to the ſpeaker himſelf. Were I to come to you, ſaith the Apoſtle, and deliver my inſtructions in morality and religion ever ſo elegantly in a variety of tongues to which you are ſtrangers, what would it profit you? Take the caſe of inſtrumental muſic, in the ſcience of which you Græcians particularly boaſt yourſelves, and ſuppoſe a muſician modulating upon the lyre or the flute in a new genus of harmonic, whoſe intervals are abſolutely unknown to you, what pleaſure or advantage could you receive from an attention to his melody? Whatever merit it might have with thoſe to whom its intervals were

were familiar, it muſt certainly be a diſagreeable and unintelligible jargon of wild ſounds to you who are ignorant of them.

Whether the Apoſtle underſtood the abſurdity of the Græcian refinements in muſic or not, his applying to their ſuppoſed *taſte* in it ſhows his judgment and addreſs; and in this light the alluſion is juſt, which upon the uſual ſuppoſition of its relating only to the hurrying over a piece of muſic in the performance, is exceedingly defective, and involves an abſurdity in the illuſtration, becauſe however properly or improperly executed, no muſical compoſition can be performed in any manner, nor exiſt indeed without having an eſtabliſhed diſtinction of intervals which is meant by διαζολὴν τοῖς φθόγγοις; to ſuppoſe it poſſible, is to imagine that muſic can exiſt without muſical notes.

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How the Greeks could fall into the abſurdity of regulating their melody *wholly* upon mathematical principles, and of giving up entirely the natural judgement of their ears, which was the caſe with the Pythagorean muſical ſect, is wonderful, though I am not ſurprized after they had ſo done, at an endeavour to ſupport the credit of their underſtanding, by a pretence of extraordinary powers, particularly in this laſt genus of melody, which they named the *Enharmonic*, and concerning which the graveſt authors of antiquity have related wonders: wonders that have gained credit in oppoſition to common ſenſe, and which I could as ſoon believe if they were attributed to the muſic of the ſpheres. It affords us an example, my dear C. that with the generality of the world, as hath been obſerved of the Sibylline verſes by ſomebody, the moſt ridiculous opinions want only a little temporary

porary ſupport from a few leading men to their eſtabliſhment, for when once they are become antient, all farther proofs are deemed unneceſſary, and even to doubt about them is thought an unpardonable inſolence,

Si dubites cuncti clament periiſſe pudorem.

I am,

My dear Charles, your's, &c.

P. S. There were ſome few of the antients themſelves who acknowledged the difficulty of reconciling the ear to the unnatural melody of the enharmonic genus. Ariſtoxenus, who was at the head of a muſical ſect in oppoſition to the Pythagorean, has the following expreſſion, ſpeaking of enharmonic, τρίτον δὲ καὶ ἀνωτατον

ἀνώτατον τὸ ἐναρμόνιον, τελευταίω γὰρ αυτῷ μόλις μετὰ πολλῆ πόνῳ συνεθίζεται ἡ αἴσθησις. The Diatonic, he tells us, was the firſt and original melody, which had its origin in our natural feelings. He ſeems to reckon the Chromatic as a laboured effort of Art, in oppoſition to Nature; but that the ſenſes *hardly* and with great difficulty could, even from long uſe and habit, endure the intervals of the third.

LETTER XXXV.

MY DEAR C.

YOU herewith receive what was the reſult of an evening's converſation with our ingenious friend Mr. C. S. It was written down the next morning in a rough way, and very little was added to it afterward, though much has been ſince ſtruck out. You will therefore conſider it only as a fragment; but imperfect as it is, I have frequently referred to the traces of it in my memory with advantage; and have hunted it up, now after ſeveral years have paſſed, to ſend you a tranſcript; as thinking it may be of uſe in the courſe of your ſtudies, and ſave you ſome unneceſſary trouble in attempting to

carry on enquiries beyond a firſt Principle, which I have known ſome ingenious men perplex themſelves in doing, not diſtinguiſhing where they ought to ſtop; of which I might give a notable inſtance in the diſputes concerning perſonal identity, which is ſimply aſcertained by Conſciouſneſs, not conſtituted by it; a conſciouſneſs of perſonal identity preſuppoſes, and therefore cannot conſtitute it, any more than knowledge in other caſes conſtitutes the Truths which were antecedent to it, and its objects.

I am, &c.

Of Principle in general, and its Substitutes.

A Fragment.

PRINCIPLE, I believe, is defined by Dr. Watts in his Logic, to be a firſt Rule*. I ſhould rather chooſe to ſay, that *Principle is a ſtandard* to which we refer *all* our *Ideas*, *Thoughts*, or *Actions*.

If the *Relation* between any of theſe, and the *Principle* to which we refer them, be found true, ſuch *Thoughts* or *Actions*, &c. are pronounced to follow from, or to

* The difference between a Rule and a Principle I take to be this, that a Rule is a deduction from a Principle, applicable to ſome particular caſes only, and ſeldom holds without exceptions even in theſe, whereas a Principle extends to all caſes. The generality of the world, it is true, look no higher, and to ſuch every Rule is an imperfect Principle.

be *Conſequences* of, that *Principle* from which they have been deduced, after a reference or application to it.

Truth then is a quality, inherent in the relation between *Principle* and *Conſequence*; and the power of diſcerning *where truth*, whatever it may relate to, exiſts, may be called Judgment; or *Judgment* is that Power by which we diſcern and diſtinguiſh *Truth*, whatever Principles and conſequences are connected by it, in their ſeveral reſpective Relations.

Notwithſtanding that there is undoubtedly in Nature, but one ſingle *Principle*, yet with reſpect to *human* Underſtanding and Application, there may be ſeveral kinds of it, but that only is *real Principle* which is at the Head of *All Conſequences*.

A Matter of *Fact* may have conſequences flowing from it, with reſpect to which, it partakes of the Nature of *Principle*, and may therefore be called *ſubordinate*

dinate Principle; at the ſame time *this* ſubordinate *Principle* may be a conſequence of ſome higher ſubordinate Principle, as this laſt of ſome one ſtill higher, and thus up to the *firſt Principle* from which *all* conſequences flow.

When by the Power of our Judgment we have deduced a *Conſequence* which flows from our diſcernment of *Truth* exiſting in the relation between a *Principle*, an effect, or an idea, the Mind hath a Power of treaſuring up this *Conſequence* in the memory; and *conſequences* thus laid up for occaſional uſe, which we acquire a habit of recalling by artificial aſſociations, as well as natural ones, without deducing them from their Principles afreſh, may be termed *Habitual Knowledge*.

There are but *few Propoſitions* ſo evident, as that we can by immediate intuition diſcover the Truth of their reſpective relations; what few there are, may

be ranked under the title of *intuitive Knowledge*; and *this* ſpecies of Knowledge, together with the *habitual* Knowledge before mentioned, conſtitute human Knowledge in general; we ſee then what are

Principle,
Conſequence,
Truth,
Judgment, and
Knowledge.

Principle is the *Standard* referred to. *Conſequence* whatever may *truly* be deduced; or which follows from a Principle, to which, ideas, thoughts, effects, or actions are referred. Truth is that link which connects Principle and Conſequence. Judgment is the Power of diſcerning *where Truth* exiſts. And Knowledge is the retroſpect of conſequences treaſured up for Uſe and Application, which have already been deduced from Principles, together with the diſcernment of ſuch truths

truths as are clear by an immediate intuition only.

From hence we may be enabled to decide a queſtion of importance, namely, to determine which is the beſt method of communicating knowledge, the *analytic*, or the *ſynthetic* method.

Now all knowledge being at firſt diſcoverable only by analyſis, that is, being obliged to analyſe effects, in order to trace them upwards to ſome kind of Principles, the mind becomes prejudiced in favour of this method, and is diſpoſed to think it *that*, by which Knowledge likewiſe ſhould be conveyed; whereas the cleareſt and the readieſt method of *communicating* knowledge, muſt be by a contrary procedure; or by what is uſually called the ſynthetic method. For from the nature of *Principle*, and from what is ſaid on *Judgment*, it follows, that when a principle is given, we have a power of determining whether

the Relation between that *principle*, and any ſuppoſed conſequence be true or otherwiſe; and from what hath been ſaid on *Knowledge*, it follows, that in proportion as the Principle referred to riſes towards the nature of *true* principle, that is, approaches nearer to the firſt *Principle*, its advancement muſt give us a more extenſive proſpect, and that we have the power of acquiring more knowledge as a greater number of conſequences are related to it, and diverge from it.

There is what may be called a firſt *Principle* in *every* Science, as there is a firſt *Principle* of all Science, and when a *Principle* is given, we have a fixed ſtandard to which we may refer *propoſitions*, and effects; in proportion therefore as this Principle approaches towards the firſt Principle, we are enabled by that Power of Mind denominated *Judgment*, to diſcover a greater number of *true* Relations,

and

and to acquire the *knowledge* of more *Conſequences*. Such *Principles* compared to the multitude of their conſequences, are doubtleſs very few; and it muſt be a matter of long *time*, and much *difficulty*, *analytically to inveſtigate them*; the great advantage therefore to be expected from one who *profeſſes* to inſtruct, is to have thoſe Principles, as *ſources* of knowledge, pointed out at once: A Diſciple then has only to trace the channels into which they branch in their deſcent, and without the trouble of an analyſis, may know the nature of the ſeveral ſtreams by the fountains which they flow from.

A Tutor who ſhould inſiſt upon his pupils treading in his ſteps, and proceeding to inveſtigate all *Principles* by analyſis, acts much like one who having gained the ſummit of a mountain, with the utmoſt difficulty, ſhould direct another to attempt it, by the ſame ſteep and broken

broken precipices he aſcended it himſelf; it hath been accordingly obſerved, that the *generality* of thoſe perſons who engage at firſt in a purſuit of Science by the method of analyſis, rarely ever arrive at any extraordinary degree of eminence in it; worn out with the fatigue of ſo laborious an undertaking, they uſually content themſelves, after a ſhort time, to lay in Conſequences only, inſtead of Principles, merely as a fund of materials for Amuſement, without ever thinking or reaſoning, or judging at all about them; and the furniture of their minds much reſembles the furniture of the two ſages packs at Lagado; for though the bearers may ſometimes with propriety be ſaid to be loaded with Learning, as it lies in a confuſed and unconnected bundle, they are little more concerned with it than a Porter is with his burthen: and it is pleaſant enough to ſee theſe men, proud of the high

high notion they ſuppoſe the world hath entertained of the abundant knowledge they have heaped together, ſtooping under a weight of uſeleſs lumber, and drudging on, like miſers, very contentedly to their graves in the acquiſition of more. I call it uſeleſs, becauſe not having any criterion by which to judge of propoſitions and effects, whenever they are unable to produce the Authority of other People's Judgment, for the ſupport of their opinions, inſtead of refering them to Principles; *if*, haply, they attempt to reaſon for themſelves, they are abſolutely loſt, and ſhould they venture notwithſtanding to proceed, they go on like the generality of mere polemical Divines, ſtill beating down each other, incapable of diſtinguiſhing Friends from Enemies, and miſtaking Enemies from Friends; till by means of a watch-word they form themſelves into an impenetrable Phalanx, that

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is uſually Proof againſt conviction, and then declare open war againſt all who dare to write or *think* in a different manner from the body. It would be eaſy to deſcant upon many other inconveniences which muſt ariſe from communicating knowledge analytically: the foregoing hints are ſufficient, and may be enlarged upon at pleaſure. I ſhall now enquire into the difference between

Taste, Genius, Wit, and Humour.

Beſides the *Truth* of relation between principle and conſequence, there is an *Elegance* of Relation likewiſe; and it is the peculiar province of what is called *Taſte* to diſcover *this* relation, and to determine, in ſeveral things, which are equally approved of by the Judgment, where the ſuperiority of elegance exiſts:

A *juſt*

A *juſt* or a *true Taſte* muſt therefore include Judgment; for it is a *falſe* or a *fantaſtic Taſte* that approves of any thing which does not bear a *true* relation to its *Principle*, vitiato ſicuti palato, res ut ſunt, non ita ſapiunt. *Genius* includes *true Taſte*, as *true Taſte* includes Judgment; and Genius is ſuperior to *Taſte*, in that power of mind by which it diſcerns a variety of remote, as well as immediate conſequences, at one view; whereas *Taſte* and *Judgment* determine in general concerning thoſe things *only*, which are actually brought before them, and *it is* this ſuperior ability of *Genius* in the diſcovering a multiplicity of conſequences at once, which is what we mean by that extraordinary Power of Mind called *Invention*.

Wit, in the opinion of Mr. Lock, conſiſts in an unexpected aſſemblage of ſuch ideas, and in putting them together with quickneſs,

quickneſs, wherein any reſemblances can be found, which may excite agreeable viſions in the Imagination or Fancy; now to this, an immediate diſcernment of ſuch reſemblances, by which agreeable pictures are compoſed to delight the imagination, is a neceſſary power of the mind, and it may appear, from what hath been here laid down, that *Wit* may be the product of *defective Genius* including *defective Judgment*; for as *true* Genius diſcovers real conſequences connected by *true* relations, ſo *Wit* diſcovers conſequences which are principally connected only by *likeneſs*; once in a century, perhaps, a prodigy of Genius may ariſe, whoſe powers of mind are capable of diſcerning not only real conſequences connected by *Truth*, but to reſemblances likewiſe, and of attending to both without confuſion; *Wit* and *Judgment* therefore are not abſolutely incompatible; they rarely meet,

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it is true, in their utmoſt perfection in the ſame perſon, but when they do, it muſt be owing to accidental circumſtances, if ſuch a one does not govern the opinions of the World.

Real Genius, as including *Judgment* and *Taſte*, muſt be delighted with *Beauty* and *Truth*, and conſequently muſt be a friend to *Virtue*, which is the acting ſuitably to *both* theſe relations; but if this is the caſe it will be objected, that men of Genius would always be the moſt regular and exemplary ſurely in their behaviour, and never deviate from the paths of moral Virtue and Religion; whereas we often find thoſe who ſeem to be poſſeſſed of it, the moſt irregular in their conduct, virtuous and vicious by turns, as different circumſtances occur: The truth is, a *perfect Genius* is never to be found; and in thoſe who poſſeſs many of the peculiar marks of Genius, that active

principle

principle of mind which is the moſt diſtinguiſhing characteriſtic of it, occaſions a rapidity of thought and action, which frequently hurries them into the exceſſes even of vice itſelf, though deſigned by Providence to be the guardians of truth, and illuſtrious examples of a virtuous conduct; but it ought to be obſerved, that in giving way to vice of any kind, the man of Genius always acts againſt his *ſtrongeſt conviction*, and feels a ſeverity of anguiſh whenever he reflects upon his miſconduct; whereas Wit alone, though it ſometimes takes the lead, is indifferent to Virtue or to Vice, and delighting in what may be called mere imaginary pictureſque conſequences, inclines by its natural bias towards falſhood, hath a tendency to miſlead the mind of its owner, and to corrupt the underſtanding by a habit of diſcovering and dwelling upon ſuch partial or fantaſtical agreements,

ments, as are inconſiſtent with a ſearch after truth, and frequently from habit even with the *diſcernment* of it. Wit, therefore, is not without a conſiderable mixture of folly, and however oppoſite to each other Wit and Folly may appear, they run together, and unite as intimately as lead and quickſilver.

Humour conſiſts in an *apparent* abſurdity of ſpeech or action, in deducing falſe conſequences from real *Principles*, or true conſequences from *falſe* ones (knowing them reſpectively to be ſuch) with all the formality of right reaſoning, and propriety of behaviour. I ſay it conſiſts in an *apparent* abſurdity of ſpeech or action; for if the incongruity is unknown to the perſon who makes uſe of it, we do not reckon him a man of Humour, but of quite another claſs; and if it paſſes undiſcovered by others, it ceaſes to be humour to *them* likewiſe. Humour

is generally reckoned the loweſt ſpecies of *Wit*; for as *Wit* forms new and beautiful pictures, ſo *Humour* forms new and ridiculous ones; but though both wit and humour be indifferent to truth, *Humour* is, in this reſpect, *ſuperior* to Wit, that the Poſſeſſor's own underſtanding is not ſo liable to be impoſed on by it, at leaſt not immediately. We may from hence diſcern the error of our making ridicule the teſt of truth, ſince abſurdity of one kind or another is the ſource of it; and however Ridicule may be deemed a teſt of elegance, the truth of a relation is determined otherwiſe than by the contemplation of improprieties.

With regard to the reality of knowledge all men are equal *; the difference between

* It might have been obſerved here, that the prejudices in favour of mathematical proofs, are not ſo juſtly founded as we might expect from the encomiums beſtowed upon it; indeed ſome people argue as if there was no other certainty whatever;

between the wiſeſt of men and of others reſpecting only the extent of it, and that is much more limited than our vanity diſpoſes us to believe; indeed the only knowledge we are capable of, which deſerves the name of wiſdom (*upon the ſuppoſed poſſeſſion of which men are apt to pride themſelves*) and which is always ſtiled Wiſdom in the ſacred ſcriptures, is the knowledge of our duty, ariſing from our knowledge of the relation in which we ſtand to God, and our fellow-creatures; that is, the knowledge of morality and religion, which influences our conduct; the principles of this Science are clear, and offer themſelves readily to the mind; whereas the principles of every

whatever; the ſteps, it muſt be owned, by which we advance, are more eaſily diſtinguiſhed in mathematical enquiries which reſpect only lines and numbers, but in *all* advances towards truth, by reaſoning we muſt neceſſarily proceed from one ſtep of *intuitive* knowledge to another of the ſame kind.

other kind of Knowledge, which hath not an immediate relation to this, are more ſubordinate in their nature, muſt be ſought out with diligence and labour, and our utmoſt endeavours will not carry us far, before we find the bar put to all farther enquiries.

The foregoing obſervations may lead us to ſeveral matters of importance.

There is a ſeverity in Truth which never fails to extend its influence over the whole mind of the perſon who gives up his attention to it; and hence we may obſerve the man of mere judgment to be always poſſeſſed of a rigidneſs and ſeverity, which, for want of conſidering its cauſe, we are apt, at firſt ſight, to miſtake for an Original ill-nature and moroſeneſs of temper. In the man of Taſte, this ſeverity is qualified by that diſcernment of elegance, which inſpires a natural kind of politeneſs accompanying his

his judgment, and which is the foundation at the ſame time of that placid calm diſpoſition, which the men, poſſeſſed of this happy faculty, are bleſſed with: But the man of Genius has every advantage that the human mind is capable of; he not only diſcerns truth and elegance of relation in ſubjects which are offered to him, but ſees, at one view, an almoſt infinite number of conſequences flowing from a Principle, together with their relative degrees of beauty compared together; and this flaſhing, as it were, of conſequences upon the mind in their full ſplendor, and, with the ſwiftneſs of lightning, hurries him out of himſelf, and occaſions a rapidity, which is apt to extend itſelf to every thought and action of a true genius. Wit, as being the product of *defective* genius, including *defective* judgment, muſt beget a temper of mind *ſimilar* to that which characterizes the man

of real genius; and as this latter has always a rapidity about him, attended with a becoming confidence, ſo the former, likewiſe, will be lively, agreeable, and unreſerved.

The man of wit is not ſo rapid as the man of genius, becauſe he diſcovers but few conſequences at once, neither is he ſo phlegmatic as the man of ſolid judgment, becauſe he ſeldom troubles himſelf to examine the *truth* of any relation whatſoever.

As the natural powers of men's minds may contribute to form their diſpoſitions and tempers, ſo their diſpoſitions and tempers are, in general, very evidently characteriſtic of the faculties of their minds, and furniſh us with farther hints which may be of uſe in common life.

Is it neceſſary for me to perſuade, or to confute? My firſt endeavour ſhould be, to find out what is the peculiar diſpoſition,

and

and what are the powers of mind, of the perſon with whom I am concerned, and being able to read the latter in his temper, I muſt urge my topics, and conduct my arguments accordingly. In vain would any one attempt to prevail upon a man of wit by demonſtrative arguments, ſuch a one would ſoon be tired with that, of which his mind is incapable of diſcerning the force.

What has been ſaid may be applied to education. It is no difficult matter, by an attention to the actions and behaviour of children, to diſcover their natural turn and abilities, and from the hints here given, we may be enabled to ſtrengthen their powers, or to correct the exceſſes which ariſe from too ample an indulgence of their original bent, which muſt of neceſſity contract the mind, as the method here pointed out is proper to open it.

Suppoſe, for inſtance, we obſerve in a

child an original turn to rigid Judgment, it would be in vain to think that the powers of invention can naturally flouriſh in ſo cold a ſoil; but, nevertheleſs, this mind may be *improved*, by pointing out the elegance of relations at the ſame time with the truth of them; and by this means, although Taſte is not a native of the ſpot, it may be planted in it by art, and cultivated to a high degree of excellence. But if, on the other hand, there appears a lively invention, which principally characterizes genius, and of courſe I ſhould expect to find Judgment and Taſte in ſome degree; yet, as the mind delights in action, there is great danger of this invention running wild, to the neglect of Judgment and Taſte; and, therefore, in this caſe, great care ought to be be taken to inculcate an attention to them, without hurting the Invention, or hindering its energy: and it is undoubtedly

often owing to a neglect of this kind, in the uſual method of education, that this rapidity of mind in men of Genius hurries them into vice, in oppoſition to the intention of Providence.

It only remains, to ſhow by what method we may proceed to find out the *reality* of a Principle, and by what means we may prevent our miſtaking an imaginary for a real one; the teſt of conſequence is eſtabliſhed from the *Truth* of its relation to a Principle, it remains to find out a criterion of Principle, and to do this, we muſt, as in the diſcovery of all knowledge, proceed to a proof by the method of analyſis.

There is frequently ſuch a relation diſcernable between ſeveral conſequences, as plainly indicates them to belong to *one and the ſame Principle*; the point is to diſcover what that Principle is; now it may ſo happen, that when one of theſe conſequences is referred for for examination

nation to a Principle, there may, at firſt ſight, be ſuch an appearance of true relation between them, that it ſhall, upon a curſory view, paſs for a juſt conſequence from it, but if, upon referring another of theſe connected conſequences to the ſame principle, we ſhould find the relation between this ſecond apparent *conſequence* and the *Principle* to be falſe, we may conclude, from the certain known relation between the two, which was obſerved at firſt, and which may be called their indicative relation, that the principle upon which we imagined theſe conſequences to depend, is not their real principle, and we muſt, therefore, look out for ſome other: it is thus we are furniſhed with a method of putting a *Principle*, as it were, to the teſt; for if it will not hold good in reſpect to *all* thoſe conſequences which have a true indicative relation to *each other*, it is, undoubtedly, not their real principle.

When

When we are engaged in the diſcovery of Truth, we frequently make uſe of this indicative relation, in order to prove that the analyſis is juſt, even without obſerving that we do ſo.

This may, at firſt ſight, perhaps, appear to be the ſynthetic method of inveſtigation, becauſe there is a principle given, but it is to be obſerved, that ſeveral conſequences are here applied to a ſeeming *Principle* only, to try whether it is a Principle or not, which can be found out only by analyſing theſe conſequences, and tracing them up to their original: Let us try to illuſtrate this method of procedure:

In digging amongſt the ruins of Herculaneum, the workmen diſcover two arms of parian marble, at no great diſtance from each other, which evidently belong to the ſame ſtatue, each of them having the remains of ſome muſical inſtrument

ſtrument joined with it, the fragments of which inſtrument fit each other exactly, and are a true indicative relation between the two arms; upon applying *one* of theſe arms to an antique trunk, thrown out near the ſame place, it is found to adapt itſelf to it with ſo much eaſe, that we are prejudiced in the opinion of its being the body of the very ſtatue from whence both the arms were broken off, but, upon application of the other arm, it appears clearly to be a miſtake, the direction of this arm being inconſiſtent with the attitude of the trunk, as it muſt join the body before it ought to do it, or reach up beyond its proper inſertion.

The ſame indicative relation [the application of which is here intended to be illuſtrated] will be of great uſe likewiſe in the ſynthetic method; for, when we are deſcending from a known principle to

conſequence,

conſequence, we may, ſometimes, be deceived by a ſpecious appearance of ſome propoſition, or effect, and miſtake it for a real conſequence of this principle, but upon obſerving, afterwards, that this conſequence hath a certain *indicative* relation to ſome other conſequence, whoſe Principle we know to be different, the miſtake appears plain; and thus, as in analyſis, the indicative relation is a teſt of *Principle*; ſo, in the ſynthetic method or the true order of teaching, it becomes a proof of the juſt relation of *Conſequence*.

C. D. C. S.
1764.

LETTER

LETTER XXXVI.

DEAR CHARLES,

I HAVE mentioned it as a ſtriking abſurdity of our concerts, that they are not formed into a *Whole*; and that ſuch compoſitions are frequently forced into union in them, as have not only no natural connection, but are inconſiſtent and at variance with each other; and I cannot but think, that there are juſt objections likewiſe to a Concert which conſiſts of Inſtrumental Muſic only; for although its ſeveral Parts ſhould be ſelected from the works of a real Genius, (which may not perpetually be the caſe, as ſuch are not extremely numerous, whatever muſical concordance they may poſſeſs, and however

however they may pleaſe the ear) they have much leſs power over the affections and the heart to reſtrain and regulate the Paſſions, than we might otherwiſe obtain, which, doubtleſs, ought to be propoſed, as the great and ultimate end and aim of our muſical entertainments, as well as of every other public exhibition.

Inſtrumental Muſic, it is true, may alone have conſiderable influence upon Adepts in the *Science* of it, or upon the practical muſician, who conſiders it as exemplifying the rules of his art; but it hath been a frequent ſubject of amuſement with me, to obſerve, how drowſy and inattentive the generality of an audience at a concert ſit, where an affectation of muſical feelings does not bring their muſcles into action, till they are awakened by a vocal performance, which, however trifling the ſubject, or however mean

mean the verſification, gives expreſſion to their features, and indeed how can they be other than unmoved, whilſt that, which was deſigned by Nature as an Accompaniment only, is made Principal in the Execution; and the Voice (which conſidered ſimply as a *Muſical Inſtrument*, and independent of the ſenſe conveyed by words, is the ſweeteſt to the human ear *) can

* That the Notes of the Human Voice, ſo far as they can reach, are the moſt agreeable of all muſical ſounds, will be abundantly evident to any perſons who ſhall try the experiment of Sol-fa-ing ſome of Corelli's compoſitions, deſigned for inſtruments only, which, as they were the firſt attempts amongſt the Moderns, to give ſentiment to mere ſounds, ſo they will be found, perhaps, the moſt perfect in their kind: and whereas in the compoſitions of moſt other Muſicians, the Melody either gives place to the Harmony, or, when expreſſion is the chief aim, the Harmony falls ſhort of the Melody; Corelli's Genius is equal to them both, and capable of conducting them together, ſo as almoſt equally to aſſiſt in the completion of his Deſign. It is the ſame in his Fugues, the ſeveral parts of which are ſo contrived, as to give ſtrength, firmneſs,

can but rarely be admitted to bear even an inconſiderable under-part in the Entertainment. A Muſician, of the laſt age, has obſerved, that inſtrumental Muſic, when it is not the accompaniment of Song, hath a near affinity with what are called nonſenſe Verſes in Poetry—all metre, and no meaning. A muſical Blackſmith, it is true, or a child of five or ſix

firmneſs, and expreſſion to each other, and at the ſame time be capable of ſtanding by themſelves. It is to be lamented, that his incomparable examples gave occaſion to the ſeparating melody and Harmony from Song, which, before his time, were, generally, if not always, united; ſince I cannot but look upon this divorce of what Nature has joined together, as one principal cauſe of the corruption of our Muſic. Notwithſtanding all the boaſted powers of their melody (for their Harmony was very inconſiderable) I apprehend the Greeks to have had no merely inſtrumental concerts even in their muſical Theatres, though they endeavoured to prepare the minds of an Audience for the impreſſions of ſome dramatic Scene, by the προαύλιον, or Overture.

years old, ſhall, ſometimes, rouſe a whole audience into attention and aſtoniſhment, with their melody and harmony alone, and make the great wigs lean together over the Harpſichord, in all the formality of critical admiration: the compoſitions of ſuch ſelf-taught perſons are, undoubtedly, to be conſidered as curioſities; but it hath been ſaid, with the ſtricteſt truth I believe, either by Dr. Brown, or by Tartini, that, till the Poet, the Philoſopher, and the Muſician, are united in the ſame perſon, we muſt not expect to feel the full powers of Muſic; and ſuch characters, I ween, are not likely to be brought together from the *cradle*, or the *anvil*, notwithſtanding what hath been ſaid of Pythagoras's muſical hammers.

I incloſe two attempts towards an Oratorio for a Family-concert, of different characters, and wiſh, that our ingenious friend Mr. S. would compoſe a ſuitable melody

melody and harmony for one, or both of them, when he is at leiſure from more important ſtudies; his extraordinary muſical genius would give diſtinction to them, imperfect as they are, and might, poſſibly, ſet the faſhion of uniting ſound and ſenſe again together (inſtead of thoſe little *craſhes* of mere muſical notes, as they are ſometimes not improperly called) that would go on to the production of more exact and finiſhed performances than theſe inartificial ſketches, which might contribute not only to delight the ear, but, at the ſame time, to inſpire the ſentiments of Religion and Virtue; and, certainly, there are no ſubjects, or language, ſo ſweetly adapted for muſical cadence, either in the grand or the pathetic ſtyle, as may be found in the holy Scriptures.

I am, &c.

BA-

BALAAM:

AN

ATTEMPT TOWARDS

AN

ORATORIO,

FOR

A PRIVATE CONCERT.

1769.

TO

MARGARET

LADY BEAUMONT,

OF

DUNMOW,

IN THE COUNTY OF ESSEX,

THIS ATTEMPT

IS WITH THE UTMOST GRATITUDE

INSCRIBED,

BY HER LADYSHIP'S

MOST OBLIGED,

AND MOST OBEDIENT

HUMBLE SERVANT,

THE COMPILER.

Onehouse,
Nov. 6, 1786.

PERSONS.

BALAK, King of Moab.

BALAAM, a Prophet of God, from Aram in Meſopotamia, but ſwerving from his Duty through Ambition.

Prophetic Chorus of Men and Women, Attendants upon Balaam.

SUBJECT.

THAT the Completion of God's temporal and ſpiritual Promiſes to Abraham, reſpecting the Grandeur and the Multitude of his Poſterity, and the Redemption of Mankind by the Meſſiah, in whom all the Nations of the Earth were to be bleſſed, however counteracted and oppoſed, could not be hindered by the Cruelty and Malice of wicked Men, or by the Power of evil Spirits.

BALAAM, &c.

ACT THE FIRST.

OVERTURE.

BALAAM.

Recitative.

RISE up Balak, and hear—
hearken unto me Thou Son of Zippōr.

Recitative accompanied.

God is not a Man that he ſhould lie,
nor a *ſon* of man, that he ſhould repent.
—Hath He ſaid, and ſhall he not do it?
—Hath He ſpoken, and ſhall he not fulfil his word?

LEADER OF THE PROPHETIC CHORUS OF MEN.

Recitative accompanied.

There is no Enchantment againſt Jacob,
neither any Divination againſt Iſrael.

——Seek

——Seek no more for lying Vanities;
but ſet thy Face toward the Wilderneſs,
and behold the People encamping by their Tribes.

LEADER OF THE PROPHETIC FEMALE BAND.

Recitative.

Rapt in the Viſions of God,
He is fallen into a Trance,
but having his Eyes open.
—Attend to the Prophetic Strain—

BALAAM.

Song:

How goodly are thy Tents, O Jacob!
and thy Tabernacles, O Iſrael!
From the Tops of Peor I behold them,
Extended as the Streams along the Vallies.
As Gardens by the Side of Jordan.
——Bleſſed is he that bleſſeth Thee,
and curſed is he that curſeth Thee.

BALAK.

Recitative.

I called Thee to curſe mine Enemies,
and Thou haſt bleſſed them altogether.

BALAAM.

BALAAM.

Recitative accompanied.

How ſhall I curſe whom God hath not curſed?
I have received Commandment from the Lord to *bleſs*,
and he hath bleſſed——

BALAK.

Recitative.

Neither curſe them at all, nor bleſs them at all——
For why ſhould'ſt thou be kept from Honour.

BALAAM.

Recitative.

Let me die the Death of the righteous,
and let my *laſt* End be like his——

Recitative accompanied.

I ſhall ſee him, but not now;
I ſhall behold him, but not nigh;
A Star ſhall ariſe out of Jacob,
And a *Sceptre* ſhall ſpring out of Iſrael,
to ſmite the *Corners* of Moab.
He ſhall lift up himſelf as a Lion,
and drink the Blood of the ſlain.

LEADER OF THE PROPHETIC CHORUS OF MEN.

Song.

The People ſhall dwell alone,
and not be reckoned among the Nations.
—God brought them forth out of Egypt.
—The Shout of a King is among them.

Full Chorus.

Jehovah ſhall reign for ever and ever.

END OF THE FIRST ACT.

ACT THE SECOND.

BALAAM.

Recitative.

THE Lord made a Covenant with Abraham, ſaying, unto thy Seed have I given this Land, from the River of Ægypt to the River Euphrates; but unto the *Son* he ſaith, I will give Thee the Gentiles for thine Heritage, and the *utmoſt* Parts of the Earth for thy Poſſeſſion. *Thy* Throne, O God, is for ever and ever!

LEADER

LEADER OF THE PROPHETIC FEMALE BAND.

Recitative accompanied.

O that Thou wouldeſt bow the Heavnes, and come down
to proclaim Liberty to the Captives,
to bind up the broken in heart,
and to comfort them that mourn.

LEADER OF THE PROPHETIC CHORUS OF MEN.

Recitative accompanied.

Faint not, neither be diſmayed;
Let thy Song be with the Voice of Triumph:
Mercy and Truth have met together,
and Righteouſneſs hath looked down from Heaven—
The Saviour, the Redeemer, ſhall come unto his People.

He ſhall deal his Bread to the hungry,
He ſhall cover the naked with a Garment,
and their Miſeries ſhall be remembered no more.

LEADER OF THE PROPHETIC FEMALE BAND.

Song.

Sing, O barren, thou that didſt not bear,
break forth into ſinging, and cry aloud,
the Redeemer the holy one of Iſrael,
is the God of the *whole* Earth.

FULL

FULL PROPHETIC CHORUS.

Song.

Thine, O Lord, is the Greatneſs and the Power, and the Glory,
for all that is in the Heaven and in the Earth is thine;
and thy Dominion endureth throughout all ages.
Amen and Amen.

END OF THE SECOND ACT.

ACT THE THIRD.

LEADER OF THE PROPHETIC CHORUS OF MEN.

Recitative.

GOD ſhall give the Victory unto Iſrael,
his King ſhall be higher than Agag:
he ſhall give his Children, an everlaſting Kingdom
through his Son, whom he hath exalted
to have Dominion over all Things,
and to ranſom from the Power of the Grave.

LEADER

LEADER OF THE PROPHETIC CHORUS OF MEN,

AND

LEADER OF THE PROPHETIC BAND OF WOMEN.

Song Duet.

He that hath the Son hath Life.
He that hath not the Son hath not Life.

BALAAM.

Recitative accompanied.

Behold! the Tabernacle of God is with Men,
He ſhall dwell with them,
and they ſhall be his People:
He ſhall wipe away all tears from their eyes,
and there ſhall be no more Death,
neither Sorrow nor Pain.

LEADER OF THE PROPHETIC CHORUS.

Song.

I am the Reſurrection and the Life, ſaith the Lord.
He that believeth in me ſhall not die for ever.

FULL

FULL CHORUS.

Song.

Allelujah!—Salvation, and Glory, and Honour, and Power, unto the Lord our God!

Amen—Allelujah!—Amen.

RUTH:

AN

ATTEMPT TOWARDS

AN

ORATORIO,

FOR

A PRIVATE CONCERT.

1769.

TO

MISS EMILY SMEAR,

OF

FROSTENDEN,

IN THE COUNTY OF SUFFOLK;

RUTH:

AN ATTEMPT TOWARDS

AN ORATORIO,

FOR A FAMILY CONCERT,

IS INSCRIBED, BY THE COMPILER,

AS A TOKEN OF HIS MOST FRIENDLY RESPECT

FOR THE DAUGHTER OF HIS FRIEND.

Onehouſe,
Jan. 1, 1787.

PERSONS.

NAŌMI, Wife of Elimelech.

RUTH and ŌRPAH, Wives of Mahlōn and Chiliōn.

BOAZ, a chief Perſon in Beth-lehem Judah.

Company of Bethlehemites.

Companions of the Bridegroom.

Companions of the Bride.

Chorus of Men.—Chorus of Women.

SUBJECT.

*ELIMELECH, from Want of Confidence in the Promiſes of God, leaves Beth-lehem in Judah, during a Famine, to ſojourn with Idolaters in the Country of Moab; and takes his Wife Naomi, and his Sons, Mahlon and Chilion, with him; he dieth in Sibmah, and his Sons alſo, after having married two of the Daughters of the Land, in Expreſs Violation of the *Law of God, upon which Naomi returns into her own Country, accompanied with Ruth, the Wife of Mahlon, who renounces the Idolatry of the Moabites, for the Worſhip of the God of Iſrael—They arrive at Beth-lehem, in the Seaſon of Barley Harveſt, where Naomi had a Kinſman of the Family of her Huſband, a Man of great Power and Wealth, whoſe Name was Boaz, who marries Ruth, and redeems the Eſtate of Elimelech, agreeable to the Law, in the* xxvth *Chapter of the Book of Deuteronomy.*

* Joſhua xxiii. 12. and Deut. xxv. 3.

RUTH, &c.

ACT THE FIRST.

OVERTURE.

LEADER OF THE CHORUS OF MEN.

Recitative.

THERE was a Famine in the Land of Judah.
The Labour of the Olive hath failed,
and the Fields yield no Meat.
Elimelech is gone forth from Beth-lehem
and his Wife and his two Sons with him,
but that which he greatly feared is fallen upon him;
he fainteth in the fruitful Plains of Moab,
he dieth in a Land of Strangers.

LEADER OF THE FEMALE BAND.

Song.

I will weep for thee, Naomi,
Thou waſt beautiful as Tirzah,
but Clouds and Storms have overſhadowed thee.

Thou Vine upon the fruitful Hill,
thy Prop is overthrown, thou art fallen.
I will weep for the Mother with the Children.

LEADER OF THE CHORUS OF MEN.

Recitative.

Mahlon and Chilion became lovely in the Eyes of the Daughters of Moab, and they took them Wives of the Women of the Land: the Name of the one was Orpah, and the Name of the other Ruth.

LEADER OF THE FEMALE BAND.

Song.

Short are the Tranſports of unhallowed Nuptials!
Walk *Thou* in thine Integrity with God;
and he will comfort thee in all thy Troubles;
in Famine he will redeem thee from Death,
and thy Sun ſhall go down in Brightneſs.

LEADER OF THE CHORUS OF MEN.

Recitative accompanied with ſlow and ſolemn Melody.

Lamentation in the Streets of Sibmah—
Mahlon and Chilion died alſo;
—both of them died—
The Woman is left of her two Sons and of her Huſband.

My

NAOMI.

Song.

My heart fainteth within me—
Women of Midian, look down and ſee;
Can there be Sorrow like mine?
I am bereaved of my Children,
and my Comforter is gone down to the Grave.
My Soul is weary of my Life.

LEADER OF THE FEMALE BAND.

Recitative accompanied.

We mourn thy Lot, Sweet Lily of the Vale!
more fragrant than the Roſe of Sharon!
thy Bloſſoms are untimely withered,
and thy Leaves are ſcattered with the Tempeſt;
they ruſtle by the Ledges of the Rocks,
they float upon the Stream of Jazer.

FULL CHORUS.

Song.

O place thy Confidence in God,
his Mercy is over all his works,
and his Mercy endureth for ever.

END OF THE FIRST ACT.

ACT THE SECOND.

LEADER OF THE CHORUS OF MEN.

Recitative.

THEN aroſe Naomi to return unto the Land of Judah, for ſhe had heard, how that the Lord had given Bread unto his People: and her Daughters-in-law went on the Way with her; and ſhe ſaid unto her Daughters-in-law, Go, each return unto thy Mother's Houſe.

ORPAH AND RUTH.

Song. Duet.

Surely we will return with thee unto *thy* People.

NAOMI.

Recitative accompanied.

Why ſhould you follow Wretchedneſs, my Daughters,
my Sons are periſhed in their Strength—
Can I yet be the Mother of more?
—The Lord deal kindly with you,

as you have dealt with the dead—
—and with me.

ORPAH, RUTH, AND NAOMI.

Song. Trio.

Farewell a thouſand times!
A thouſand times farewell!—Farewell!

LEADER OF THE CHORUS OF MEN.

Recitative.

Again they lifted up their Voice, and wept aloud
and Orpah kiſſed her Mother-in-law,
but Ruth ſtill clave unto her Boſom.

NAOMI.

Recitative accompanied.

Return, thou widow'd Excellence, unto thy People;
go back unto thy Siſter; and the Lord give you reſt;
each in the Houſe of her Huſband.

RUTH.

Recitative accompanied.

* Beauty of Iſrael!
moſt lov'd! moſt honour'd amongſt Matrons!
Turn not thy Face away,
For why wilt thou break my heart?

Song.

—Intreat me not to leave thee,
Whither thou goeſt will I go;
Where thou *dieſt* will I die;
and *there* will I be buried——
—Thy God do ſo to *me*, and more alſo,
if aught but *Death* part thee and me.

FULL CHORUS.

Song.

Bleſſed be thou amongſt Women:
The Lord lift up his Countenance upon thee.
Go in Peace.

END OF THE SECOND ACT.

* Her Name Naomi, which ſignifies agreeable, beautiful, or pleaſant, was, probably, added as a cognomen, expreſſive of the Graceſulneſs and Elegance of her Perſon and Manners.

ACT

ACT THE THIRD.

COMPANY OF BETHLEHEMITES.

Recitative.

WHO is this that cometh weeping
through the Wilderneſs of Moab?
Can it be Naomi?
How is her Countenance changed!

NAOMI.

Recitative accompanied.

Call me not Naomi: call me Marah *,
for the Lord hath dealt very bitterly with me.

LEADER OF THE FEMALE BAND.

Recitative.

She went out full, and the Lord hath brought her home again empty; Why call ye her Naomi, ſeeing the Almighty hath afflicted her?

* Marah ſignifies Bitterneſs.

FULL CHORUS.

Song.

The Lord knoweth them that be *his*;
Heavineſs may endure for a Night,
but Joy cometh in the Morning.

LEADER OF THE CHORUS OF MEN.

Recitative.

And Ruth, the Moabiteſs, ſaid unto her Mother-in-law, Let me now go into the Field, and glean Ears of Corn after thy Kinſman, in whoſe Sight I ſhall find Grace: and as Boaz came from Beth-lehem to his Reapers, the Moabitiſh Damſel met him.

RUTH.

Recitative accompanied with ſoft and plaintive Melody.

Let me glean after the Reapers in thy Field,
and my Soul ſhall bleſs thee.

BOAZ.

Song.

Sweet is thy Voice, my Daughter,
and thy Countenance is comely.
Abide thee faſt by my Maidens,

mark

mark well what Fields they reap—
and do thou follow them.

Recitative accompanied.

Thy Looks are as the Eye-lids of the Morning,
bright-ſhining after Rain—
—Glean Thou in no other Fields.

RUTH.

Recitative accompanied.

How have I found Grace in thy Sight,
ſeeing I am a ſtranger, and am not like
unto one of thy Handmaidens?

Recitative.

All that thou haſt done unto thy Mother-in-law, ſince the Death of thy Huſband, hath been ſhowed to me; and all the * City of my People doth know, that thou art a virtuous Woman: thou haſt left thy Father and thy Mother, and the Land of thy Nativity, for a People whom thou knoweſt not heretofore:

* The Word here tranſlated City, means properly the Gate, the Forum, or Seat of Judgment, which, as the chief Place of Concourſe, is ſometimes put for the Body of the Citizens.

LEADER OF THE CHORUS OF MEN.

Song.

O truſt Thou in the Strength of Iſrael.

FULL CHORUS.

Song.

Hope thou in the Lord, and keep his Way;
and he ſhall promote thee:
He will give thee thy full Reward.

END OF THE THIRD ACT.

ACT THE FOURTH.

LEADER OF THE CHORUS OF MEN.

Recitative accompanied from 'Let her glean' &c. *to* 'and the Soul of Boaz' &c.

AND Boaz commanded his young Men—
Let her glean among the Sheaves,
Let fall alſo ſome Handfulls on Purpoſe,
that ſhe may glean them;

Forbear

Forbear to reproach her.
And the Soul of Boaz clave unto the Damſel,
that ſhe became his Wife.

SEMICHORUS COMPANIONS OF THE BRIDE-GROOM.

Song.

Thy Wife be as the fruitful Vine
upon the Walls of thy Houſe!
Thy Children like to Olive-branches
round about thy Table!
Do thou worthily in Ephrata!
Be thou famous in Beth-lehem!

SEMICHORUS COMPANIONS OF THE BRIDE.

A gracious Woman ſhall inherit Honour;
her Price is far above Rubies.
Many Daughters have done virtuouſly,
but Thou excelleſt them all.

RUTH.

It is God who maketh poor and maketh rich,
He bringeth low, and lifteth up.
O my Soul, forget not all his Benefits!

LEADER

LEADER OF THE CHORUS OF MEN.

Song.

Great are the Troubles of the righteous,
but the Lord delivereth them out of all.
Bleſſed be the Lord for ever more.

Amen and Amen.

LETTER

LETTER XXXVII.

DEAR CHARLES, 1773.

IT is remarkable, that the firſt Civilizers of barbarous Nations, are repreſented as having excelled, not only in perſonal bravery, but in muſic and poetry; by the joint powers of which, they are ſaid to have vanquiſhed monſters, built cities, impoſed laws, and reclaimed men from the horrors and beaſtlineſs of a ſavage life; nor was it peculiar to Orpheus to have ſubdued the rugged manners of his Thracians, by the powers of melody and ſong: It is a *general* character of the firſt founders of ſtates, that they were Poets and

Muſicians, as well as Heroes; and I may add too, that they are repreſented as having given force to their precepts, by the efficacy of meaſured motions, as well as melody and ſong. That is by the united energy of Muſic, Poetry, and Dancing. Muſic and Poetry were not ſeparated in the ideas of the Antients; a circumſtance, that will account to you for the extraordinary effects attributed to antient Muſic, which, in my opinion, could not poſſibly have been produced by the Harmony of inſtrumental ſounds alone, ʽαι Μȣ̃σαι, ſaith Plato, παντάπασιν ʽημᾶς μέμψαιντο έι νομίζομεν αυτῶν ἔργον ʼεῖναι κιθάραν κὰι ʼαυλȣ̀ς, αλλὰ μη τὸ παιδεύειν τα ἤθη, και παρηγορεῖν τα πάθη των χρῶμενων τοῖς μέλεσι κᾶι ʽαρμονίαις: and in his 2d book of a Republic, which explains this Paſſage, he expreſſly ſays, that Poetry was comprehended in his notion of Muſic; but Plutarch not only conſidered Muſic as imperfect without ſong,

ſong, but in the 8th book of his Sympoſiacs, explains the Fable of Marſyas in this light, repreſenting his puniſhment as *juſt*, for preſuming to oppoſe the ſimple melody of his pipe, to the joint expreſſion of the Voice and Lyre. We are told by Homer, in the 3d book of the Odyſſey, that when Agamemnon went to the ſiege of Troy, he left his Queen Clytemneſtra, under the care of a Bard, who was the Guardian of her Honour, and that her Virtue could not be corrupted, till Ægiſthus had procured his baniſhment to a deſert Iſland,

> Where He, the ſweeteſt of the *ſacred* Train,
> Sung dying to the Rocks, but ſung in vain.

To return to the founders of States: The Joy upon killing ſome wild Beaſt, or ſavage Tyrant, a more cruel Enemy of the human ſpecies, would naturally break out into ſongs of Triumph by the victor, ac-

companied with meaſured movements (which may be conſidered as the rudiments of dancing) in which the reſt of the diſtrict would join; theſe expreſſions of exultation, muſt naturally raiſe the Hero's influence with his Tribe; upon all ſimilar occaſions, it would, as naturally, give an extraordinary weight to his opinion or advice; and, in the end, would eſtabliſh him in a kind of regal Authority; his Dreſs, his Weapons, his manner of defending himſelf, or of attacking an Enemy, as deſcribed in theſe rude ſongs of Victory, would become the general uſage, and, in time, characteriſtic of the Tribe or Nation; the Songs theirſelves delivered down by oral tradition aſſiſted by ſome rude ſymbolic characters, would be regarded with the utmoſt reverence, and upon the introduction of Letters amongſt them, in all probability, would be the firſt things committed to writing,

and

and become the ground-work of their national Hiſtory, and legal inſtitutions: Thus the excellence of the Parthians in the uſe of the Bow, and of the Majorcans in that of the Sling, might be owing to their imitation of ſome Chiefs, whoſe reſpective examples (as deſcribed in theſe poetical narratives, which were originally accompanied with muſic and dancing) influenced them in the practice of theſe weapons, till it became the general manner of bringing up their Children, and a diſgrace not to excel in the uſe of them.

In like manner before the invention of Guns, the faſhionable amuſement of all ranks of people, in England, was ſhooting with the long Bow; and to be a good Archer, was as neceſſary an accompliſhment as to have been a good Dancer, or a good Luteniſt in the Days of Charles II. We had gained ſeveral conſiderable victories by a ſuperior ſkill in the uſe of the Bow,

particularly by the manner of laying or throwing our bodies forward into it, inſtead of drawing it by the ſtrength of arm only, as deſcribed by Biſhop Latimer, in his Sixth Sermon before King Edward the VIth, and the neglect of planting a Yew-tree in every church-yard, to furniſh us with Bow-ſtaves (from whence, probably, it obtained the epithet of mournful) was fineable by common Law *. We may trace back this expertneſs in Archery *beyond* our neighbours, in the remains of ſome heroic ſongs, compoſed by Britiſh Bards, and many of our leſs antient Ballads were, doubtleſs, taken from the more inaccurate compoſitions of the Bards of our Feudal Chiefs, and Legiſlators, animating their Countrymen to Acts of Proweſs, by extolling the Courage of ſome Warrior, and by deſcribing his expertneſs in the uſe of our

* See Cowel's Interpreter.

national

national weapons: theſe influenced our Manners, and the Manners of every Nation are the Foundation of its Laws: What has been ſaid, ſeems ſtrongly to favour the apparent paradox, that poetical compoſitions had, in all Countries, precedence in point of time, to thoſe in Proſe, though it does not prove it. But not to mention the Arentos of the Indians, the only Hiſtories of the Danes, before Saxo and Snorro, were the ſongs of their antient Bards. All the Gothic Expeditions were preſerved only in that Species of Poetry, called *Runes*; and we know little of the *Welch*, *Scotch*, and *Iriſh*, in very early times, but what is thought to have been *collected* from ſimilar materials.

I am, &c.

LETTER XXXVIII.

TO THE

REV. DR. GORDON,

PRECENTOR AND ARCHDEACON OF LINCOLN.

Henſted, Nov. 1775.

DEAR SIR,

THE following plain and almoſt literal tranſlation of the triumphal Song of Moſes and the Children of Iſrael, upon the deſtruction of the Hoſt of Pharaoh, in the Red Sea, is ſubmitted to your Judgment; it was written four years ago, but thrown by, upon peruſing what pleaſed me much better—a Tranſlation, or rather Imitation of it, in the Dactylic Alcaic Metre, publiſhed by Dr. Burton, in the

year

year 1736, with many other ingenious exerciſes, of a ſimilar kind, which do honour to the Students of CCC in Oxford at that Period, and to the learned Editor, who had been Director of their Studies; but however claſſically elegant it is, I have ſince thought, that it falls ſhort of its ſimple grandeur in the original Hebrew, unfettered by any returning meaſure. The prophetic confidence expreſſed in it, that God would drive out the uſurping Nations from the Land promiſed to their Fathers, and plant them *in*, gives it a connection with the Oratorio of Balaam, which I read to you laſt year; and, I truſt, you will not diſapprove my diſtributing this ſacred Hymn into Parts, though unauthoriſed by any Commentator, as the occaſion upon which it was compoſed, with the manner of expreſſion, ſeem to evince the propriety of ranking it in the claſs of thoſe Carmina amœbæa,

which

which ſo frequently occur in the Book of Pſalms, and other poetical Parts of the ſacred Scriptures.

The Iſraelites arrived at the Heroopolitan fork of the Red Sea, upon the evening of the fifth day after their departure from the extenſive Plains on the Eaſt of Kairo (and not upon the third, according to Joſephus) as may reaſonably be preſumed, from the diſtance, which is not leſs than fifty Engliſh miles to the Eaſtermoſt opening of the Defile between the Mountains, called the Mouth of Hiroth [*Pi-ehiroth*] which extended almoſt to the Gulph; they paſſed the Sea about Midnight, and, harraſſed as they were, may be ſuppoſed to have encamped immediately upon ſome neighbouring eminence, enlightened by the Pillar of the cloud, which ſhone at an amazing height, and with a dazzling luſtre, owing to the blackneſs of the atmoſphere behind it.

From

From hence, deſcending in the morning, they beheld the dead bodies of the Ægyptians thrown together with the uprooted Weeds upon the Shore; deeply affected with their miraculous deliverance, and contemplating the great work which Jehovah had wrought for them upon their Enemies, they returned in aweful exultation to the Hill.

The ſacred text does not inform us how long the Iſraelites remained in their firſt Encampment, after paſſing through the Sea, before they marched into the wilderneſs of Sūr, along the coaſt towards the South. They had now no enemy to fear; ſome time would be required to ſpoil the Ægyptians, and avail themſelves of their Arms; be this as it may, it is allowing a ſufficient interval for inſtructing the People in their parts of this Hymn of Victory, if we ſuppoſe it to have been dictated upon the evening of the ſixth,

and

and ſung, in a triumphal proceſſion round the Camp, upon the morning of the *ſeventh* day after the Paſſover, which was ſoon, by the expreſs command of God, to ſucceed in the place * of the Patriarchal Sabbath; to an obſervance of which, all men, of whatever country, were obliged, as *Men*: Upon the latter, the Iſraelites were particularly enjoined, to commemorate this miraculous deliverance from Ægyptian bondage, as his *choſen People*, together with the Birth of Time, and the *Creation* of the World.

The Adamical and Patriarchal Sabbath, was the beginning of days to the whole human race, and its obſervance, in ſome way or other, appears, from the teſtimony of Hiſtorians, to have been univerſal †.

* Deut. v. 15.

† Sufficient Authorities for this, are referred to in Hooker's Eccleſ. Polity; Purchaſs's Pilgrimage; Dr. Kennicot's Second Differt. 1747; and in many other Treatiſes.

The

The day of the Iſraelitiſh Sabbath was peculiar, and belonged to no other people under Heaven than the Sons of Jacob: it was, of courſe, therefore, to ceaſe with the OEconomy of that favoured Nation; no new and expreſs command ſeems to have been required for men's returning to the original appointment of a ſeventh day of reſt and Praiſe, and, accordingly, we find none recorded in the New Teſtament, but the *firſt* day of the week was hallowed as the Sabbath, by the Apoſtles, and their Succeſſors, without any particular injunction, or any reaſons aſſigned for a change of it, from the *laſt*, which might have been expected, upon the aſſembling of the Apoſtles at Jeruſalem, to conſider what ordinances were to be given to the Gentiles, had the circumſtances of the caſe not been too clear to require any.

I have had an antiquary's pleaſure, in reflecting upon this triumphant Song, as the

the oldeſt example of Poetry in the World, unleſs we may conſider the addreſs of Lamech to his wives, or the Prophecies of Noah, and ſome other of the dying Patriarchs, concerning the Fate of their Poſterity, as metrical compoſitions.

Then ſang Moſes, and the Sons of Iſrael, this Song unto JEHOVAH.

MOSES.

I will ſing unto JEHOVAH,
for he hath triumph'd, for he hath triumph'd.
The Horſe, with his Rider,
he hath overthrown in the Sea.

JEHOVAH is my Strength and my Glory,
He hath delivered me from Deſtruction.
He is my GOD §, and I will prepare him a Tabernacle.
The GOD § of my *Father*, and I will extol him.

§ Aleïm.—I apprehend the Word ALĖÏM, in both theſe Places, to imply, God's having entered into Covenant with Abraham, Iſaac, and Jacob, from ÀLĖ an Oath. See Gen. xxvi. v. 3.

PEOPLE

PEOPLE.

JEHOVAH, the Eternal, is our Protector and Defence,
He who LIVETH, whoſe Name is JEHOVAH.
The Chariots of Pharaoh, and his Hoſt,
he hath caſt into the Ocean.

His choſen Captains are overwhelmed
in the *Sea of Weeds*.
They ſunk to the Bottom as a Stone.
The Deeps have covered them.

MOSES.

Thy right Hand, O JEHOVAH!
is glorious in the Might of thy Power.
With thy right Hand thou haſt beaten down the Enemy.
Thou ſhalt purſue with Terrors,
and in the Greatneſs of thy Majeſty,
ſhalt thou deſtroy thine Adverſaries,
who exalt themſelves againſt thee.
Thou ſhalt *ſend* out thy Wrath:
It ſhall burn them like Stubble—
By a Blaſt of thy Diſpleaſure
were the Waters thrown together in a Heap.
The Waves ſtood upright as a Mound:
The Deeps were congealed
in the Heart of the Sea.

PEOPLE.

I will purſue; I will overtake, and lay hold upon the Spoil;
My Sword ſhall be unſheathed to devour.
My Revenge ſhall be ſatiated.

My Arm ſhall bring them back to Bondage.
It ſhall drive the Slaves to their Taſk.
How impious the Enemy! how impotent!
Thou didſt blow with thy Breath,
The Ocean overwhelmed them.
They ſunk like Lead
in the contending Billows.

MOSES.

Who, amongſt the Lords *,
can be compar'd with Thee, O Jehovah!

Who ſo majeſtic in Sanctity.
How aweful in thy Praiſes, working Wonders!

Thou ſtretchedſt out thy right Hand,
The † Earth ſwallowed up the Boaſters in their Pride.

* Baalim.

† It is the opinion of ſome commentators, that the Diviſion of the Sea was occaſioned by an Earthquake, and that a part of the Ægyptian Hoſt was ſwallowed in a chaſm, upon their landing to begin the Carnage.

But

With Mercy ſhalt thou lead thy People,
whom thou haſt redeemed from Death.
Thou ſhalt conduct them by thy Power,
to the Habitation of thy Holineſs.

The Nations have heard a Rumour, they are afraid,
Sorrow ſhall take hold on the Inhabitants of Palæſtine.

The Princes of Edom are confounded.
Trembling hath ſeized the mighty Men of Moab.
All the Inhabitants of Canaan melt for fear.

Dread and Horror ſhall fall upon them,
for the Might of thy Arm.

They ſhall be dumb as a ſtone:
Till thy People, O JEHOVAH, ſhall paſs over.
Till thy People ſhall paſs over, whom thou haſt redeemed.

Thou ſhalt bring them in.
Thou ſhalt plant them
upon the Mountain of thine Inheritance.
In the Place which thou haſt made for thy Sabbath,
O JEHOVAH!
The Sanctuary which thy Hands, O Lord *,
have eſtabliſhed.

PEOPLE.

JEHOVAH ſhall reign for ever and ever.

* Adonai.

For the Horſe went in. Pharaoh in his Chariot,
with his Horſemen, into the Sea;
And JEHOVAH cauſed the Waters of the Sea
to return upon them.
But the Children of Iſrael walked upon dry Ground
in the Midſt of the Ocean.

As they approached the Gate of their Encampment, Miriam, the Propheteſs, the ſiſter of Aaron, took a Timbrel in her hand, and came out to meet them, and all the Women followed her with timbrels and in dances, to whom ſhe acted as Chorage, and ſung the Prophetic parts of the ſame divine Hymn of Victory; which was now, moſt probably, performed *within* the Camp, and, we may preſume, the whole Triumph cloſed, after a ſolemn pauſe, with a full Chorus, in which all the People joined their voices:

JEHOVAH SHALL REIGN FOR EVER AND EVER.

LETTER XXXIX.

1773

DEAR CHARLES,

I TAKE up my pen, at preſent, rather to get rid of ſome ideas which are diſagreeable, and for the ſake of varying the train of them, than that I have any thing particular upon which to write; you will, therefore, endeavour to be ſatisfied with whatever accident may offer to you, and not look for ſtrict connection, in what I ſhall make the ſubject of my letter.

My thoughts are called towards you, and your brother, by a late misfortune which has happened in a worthy family. I wiſh you could learn to ſwim, and will get the garden Pond in order againſt you both return, to accompliſh it with as little

danger as poſſible, though I know you had rather attempt it elſewhere: Sir G. runs great hazards in driving through the waves, when they ſwell and daſh with violence againſt the ſhore, but I have prevailed, to have a perſon attend on theſe occaſions, with a cord faſtened to his wriſt, that he may help him in getting back through the breakers, which their reflux renders it very difficult to do, when the ſtrength is much diminiſhed; and he is diſpoſed to ſwim off too far, till he appears as a ſpeck only upon the top of a Wave, and to continue in the ſea too long.

A love of difficulties, and even dangers to a certain degree, ſeems to be rooted in our nature, to prepare us, probably, for ſurmounting ſuch as in the ordinary courſe of life are unavoidable; we *delight* in creating them, when they are not offered to us, and there are few perſons but have felt, at one time or another, a ſtrong inclination to attempt things which appeared

peared almoſt impracticable, and to run into danger, merely, as it ſhould ſeem, for the retroſpective pleaſure, or the honour of having eſcaped through it.

A ſimilar inclination operates with reſpect to Science; it is aſtoniſhing how ſome people will labour to acquire a knowledge of what, when it is obtained, is of little or no uſe to them; there muſt, therefore, be a ſort of Fox-hunter's pleaſure, in ſuch caſes, annexed to the mere purſuit of what is trifling in itſelf, conſidered as an end, beſide what reſults from its attainment; but ſome latent good to the public, unexpected by the honeſt Labourer in Science, hath frequently been the conſequence, though not always the reward, of his pains: The Science of conic Sections for inſtance, I believe, was conducted by the inventor without any particular view; he took infinite trouble for a very diſtant generation indeed, for I

do not recollect, that it was applied to any valuable purpoſes in Science till the time of Sir Iſaac Newton. In the attempt to gain a knowledge of any thing, which is either neceſſary to our Being, or perfective of our happineſs, how wiſely it is ordered, that we ſhould be animated by the difficulties attending the purſuit—that we ſhould be carried forward with an accelerated movement, in proportion to the obſtacles to be removed; and yet that an impoſſibility of acquiring what we aim at, *once* known, it ſhould immediately put an end to our *Deſires*, as well as our *purſuits*, and utterly extinguiſh our moſt paſſionate wiſhes; were it otherwiſe, we ſhould be in the condition of the poor Tailor, who died for love of Queen Elizabeth. I might have found an inſtance nearer home than the buſineſs of conic Sections, you will think, to illuſtrate the ſubject of our ſtrenuous idleneſſes. The ſtudy of Muſic,

at

at my time of life, can anſwer no practical purpoſe to myſelf; yet I purſue it with the utmoſt pleaſure, and, in truth, it never tires me; I wiſh theſe remarks may not tire you.

A late Letter to you, juſt touched upon the ſubject of græcian Muſic, and I obſerved, that in the diatonic ſcale of eight notes from the graveſt incluſive, there are two of them denominated hemitones; the caſe is preciſely the ſame in modern muſic; and whenever theſe hemitonic intervals are in their natural ſituation between the third and fourth, and the ſeventh and eight notes from the graveſt, ſuch an *octave* of muſical ſounds, is ſaid to be a ſharp Key, which is peculiarly adapted to expreſs, or to accompany cheerfulneſs and gaiety. But it is to be obſerved, that Providence hath eſtabliſhed two different ſpecies of Melody, the one cheerful and ſprightly, and the other

melancholy, but ſoothing, that we might not want a ſuitable entertainment in either ſtate of Mind: Cheerful Muſic to the heavy-hearted under very deep Concern, is an inſult upon the wretched—a kind of tacit rebuke for the weakneſs of a man's ſpirit. We feel ſome relief even in an indulgence of our ſorrows: the *natural* train of our ideas is the moſt agreeable to us in all caſes; and whatever directly oppoſes that ſucceſſion of our Thoughts, ſo as to aim at breaking their connection entirely by attempting to raiſe a direct contrary Emotion, will not only, in general, fail of attaining its end, but give us great diſguſt. To oppoſe a Paſſion *directly*, only makes the tide of it riſe the higher, and rage with greater violence. Thoſe who are deeply diſtreſſed then, would have loſt the immediate benefit of this divine medicine of Affliction, if our gracious Creator had not framed a

peculiar

peculiar kind of it, which by I know not what ſympathetic movements it excites, makes us *hear* away our Griefs, and gives a freſh ſpring to the powers both of body and of mind; and as a farther inſtance of tenderneſs and compaſſion to the wants of his creatures, He hath given it more alluring charms, and captivating ſweetneſs, to engage our attention, in proportion to the greater uſefulneſs and neceſſity of it for the ſolace of human Life.

I am, &c.

LETTER

LETTER XL.

DEAR CHARLES,

THE ſoothing melody I have mentioned, hath its hemitones placed differently in the Octave, which is called a *flat Key*, from the order in which I ſaid they were ſituated in what is termed a *ſharp Key*. The ſoothing melody of a flat Key hath its hemitones between the *ſecond* and *third* notes of the Octave, and between the *ſeventh* and *eighth*, in aſcending from grave to acute: and in deſcending through it, from the acuteſt note to the graveſt, it has the *acuter* hemitone of the two between the *ſixth* and *fifth* notes, and the *graver* hemitone, as it was placed in its aſcending ſituation, between the *third* and *ſecond*. I have added their poſition in each Key,

Key, aſcending and deſcending, beginning at C, in a ſort of ſcale for more clearneſs;

SHARP KEY.	C	D	E	hemit.	F	G	A	B	hemit.	C	aſcending & deſcend.
	1	2	3		4	5	6	7		8	

In a FLAT KEY, the Order of HEMITONES are

aſcending as	C	D	hemit.	E	F	G	A	B	hemit:	C	
	1	2		3	4	5	6	7		8	
deſcending as	C	D	hemit.	E	F	G	hemit.	A	B	C	
	1	2		3	4	5		6	7	8	

Although I am of opinion that what is called a flat Key doth not ſo readily admit of cheerful ſprightly airs, I would not be ſuppoſed to mean, that the ſharp Key is wholly *inconſiſtent* with the ſoothing ſtyle of Muſic, but only, that a flat Key is beſt adapted to it, and more ſuitable to the allaying of deep Grief, where the Heart is ready to ſink under the burthen of its ſorrows; and in this caſe, if Muſic can be of any immediate ſervice,

it

it muſt be of the latter kind, if I may judge from my own feelings. The change from a flat to a ſharp Key, or from a ſharp to a flat Key, may give an agreeable variety to a muſical compoſition, without entirely changing its character, and ſuch a mutation is often required to excite a different tone of the ſame Paſſion or affection; but to do this with propriety, not only a thorough knowledge of the power of Sounds, but an intimate acquaintance with human Nature, is as neceſſary in the Muſician, as in the Poet, or the Orator; for if a compoſer, after thus changing the Key, ſhould go beyond a certain boundary, his muſic would not only run into a *variety* of ſtyle, but tend to raiſe inconſiſtent emotions, to deſtroy the unity of his Performance, and diſtract the mind, inſtead of giving it delight: but ſo long as he continues in the *ſame* Key, the Hemitones muſt preſerve

ſerve their proper places in it, that is, they muſt continue at the ſame relative pitch whenever they are uſed.

It will readily, I make no doubt, occur to you, as an objection to what I have been ſaying, that if in every Octave there are only two hemitones, which ſhould be placed at ſuch a diſtance from each other as to preſerve their preciſe degree of Pitch; what is called the chromatic ſtyle in modern Muſic, muſt, therefore, be unnatural, in which ſeveral notes follow each other immediately, which yet is allowed by the beſt judges to have, in *ſome* caſes, a peculiar Beauty and Elegance. In anſwer to this ſuppoſed ſtrong objection, you will conſider, that the variety of muſical expreſſion requires we ſhould not be confined to one ſingle Key, and that whenever a new Hemitone is introduced, the Key is actually changed; it follows, that if two hemitones are played in immediate ſucceſſion,

ſucceſſion, they are not members of the ſame Octave, from their juxta poſition, but really belong to different Key-notes; if we ſharpen any note upon the Harpſichord for inſtance, by playing it half a note higher, the note, thus altered, may be conſidered as a ſharp ſeventh, but every young performer knows, that a new ſharp ſeventh introduces a new Key Note, and thus a *ſecond* ſucceeding half note is to be conſidered, as introducing a change of the Octave, which may be either in a flat or a ſharp Key, at pleaſure, as often as he thinks proper: *our* Chromatic ſtyle, therefore, as we improperly call it, conſiſting of a number of half notes in immediate ſucceſſion, may be termed a *muſical Liberty*, rather than a different ſpecies, or diſtinct ſtyle of Melody, as it does not continue in *any* Key, but is perpetually changing from one to another; yet upon this *Liberty* the merit of ſome

diſtinguiſhed

diſtinguiſhed compoſitions may depend, as it is pecculiarly adapted to expreſs ſorrow or diſdain, or to excite ſuch preparatory Emotions in the *hearts* of the Audience. I have only to remark to you, at preſent, that the power of a flat Key ſeems to depend much more upon its deſcending notes than upon its aſcending; for every judicious Ear muſt diſtinguiſh them to be leſs agreeable in the aſcending ſeries, than the deſcending, which conſtitutes its true Character. The flat Key is conſidered, I believe, by moſt of the great Muſicians, as an artificial contrivance; becauſe it certainly has not the natural harmony of *ſharp* third, fifth, and eighth, to ſupport its claim to be a natural Key, the flat third not being ſo diſtinguiſhable in the compoſition of a ſingle note; but ſince a flat third, as well as a flat ſeventh, *may* be heard upon the Æolian Harp, the ſtrings of which

are

are tuned Uniſons, I have no doubt *myſelf*, but that it hath a claim to a foundation in natural harmony, ſince it is clear, from this very circumſtance, that both a flat third and a flat ſeventh are conſtituent parts of every muſical note.

I am, &c.

LETTER

LETTER XLI.

DEAR CHARLES,

AS you are not yet advanced far enough in Mathematical knowledge to underſtand Kircher's treatiſe upon Muſical Vibrations, I ſhall endeavour to give you as plain an account of them as I can without it, though not mathematically preciſe.

Notes in Muſic, like all other ſounds, are the effect of a motion in the air, which is cauſed by a vibration of the parts of ſome elaſtic body, as of metals, glaſs, wood, ſtone, ſtrings, or the glottis of animals, &c. after what manner this is done, or how the tremulous motion is produced by different inſtruments is not

neceſſary to be ſettled; all I ſhall aim at, is to ſatisfy your curioſity, by comparing the vibrations of ſtrings of different lengths, to ſound the eight natural notes of the Diatonic Guidonian Scale, both in a ſharp and a flat Key: for all inſtruments, however various in their conſtruction, as well as the human voice, have a certain analogy with them.

You are ſufficiently acquainted with the nature of Pendulums, to know that they vibrate ſlower as their lengths are increaſed, and faſter the more they are ſhortened; this is the common principle known to every body, upon which we regulate the motion of our clocks, &c. but in what *proportion* they move faſter or ſlower with different lengths, it is not neceſſary at preſent to enquire. The ſame thing is true, in general, of a muſical ſtring—the longer it is, the ſlower are its vibrations, and the graver its degree of Tune; and

the

the ſhorter it is, the quicker its vibrations return, and the ſound becomes proportionably more acute, as I endeavoured to point out to you, previous to our conſidering the nature of the Greek accents; I would not have you ſuppoſe I mean here to inſinuate, that the vibrations of Pendulums, and thoſe of muſical ſtrings, are, in every reſpect, ſimilar, and governed by the ſame laws; all I intend, is to *illuſtrate*; and a difference in the vibrations of Pendulums, of different lengths, being ſo very diſtinguiſhable when they deſcribe conſiderable ſpaces, it renders them exceedingly proper for an explanation of the ſubject: I go on then to obſerve, that there is this remarkable circumſtance likewiſe in the motion of Pendulums, that if the Arcs, through which a Pendulum vibrates, are extremely ſmall, there is no *ſenſible* difference in the times of its vibration, from the inſtant it is firſt put

into motion till it reſts, though it is carried *farther* upon the firſt impulſe given to it, than in the ſucceſſive vibratory returns; now this is *always* the caſe of any ſingle *muſical* ſtring, which has *both* its ends generally fixed and may be conſidered as a kind of double Pendulum.—Its longeſt vibrations, when it is firſt ſtruck, are finiſhed as ſoon as its ſhorteſt, when its motion is almoſt at an end; and this is the reaſon why the *ſame* ſtring in vibration continues the *ſame* note, from the time of its firſt impulſe, till the ſound is heard no longer: upon the firſt impulſe it moves to the greateſt diſtance on either ſide of the place it occupied at reſt, and, conſequently, goes through this ſpace at this inſtant, with the greateſt velocity, upon which account, it ſtrikes the ear, at ſuch time, with moſt force, and its ſound is *loudeſt*; as the ſpace, through which it vibrates, is continually decreaſing, its velocity

locity decreaſes in the ſame direct proportion, and the ſound gradually dies away: yet ſtill as the vibrations (though from points leſs and leſs diſtant) are performed in the ſame portions of time, there is no difference of *tune* produced by a difference of ſpaces run through, for the *ſame* note is continued by the ſame ſtring, only leſs and leſs loud, till it is perfectly at reſt.

The Greek writers have applied the word τόνος ſo very differently, as to have occaſioned much confuſion, and I wiſh, in this reſpect, we had not followed their example: Tone ſhould never be uſed ſo as to be confounded with tune; the tune of a note reſpects its height in the ſcale, but the tone of a note ſhould be reſtrained to the harſhneſs or ſoftneſs, or loudneſs, &c. of it, without reſpect to its place, as the tones of a flute differ from the tones of a baſs viol, or hautboy; and two violins may be perfectly in uniſon, though

the tones of the one may be very diſpleaſing, whilſt thoſe of the other are the ſweeteſt imaginable. Thoſe tones are leaſt pleaſing to the ear, which are cauſed by the vibration of bodies, whoſe parts are fineſt and moſt elaſtic, and which give the ſmarteſt percuſſion to the particles of air in contact with them, or to thoſe which approach neareſt to contact; for I am of opinion, that no two parts of matter are abſolutely in contact with each other; the tone of an ivory flute for inance, is by far leſs mellow, than that of a flute made of wood; and the tones of ſteel wires leſs ſo, than thoſe of braſs; and a metal may be ſo unelaſtic, probably from its parts being too fine and too cloſely united, ſo as to give no ſound at all that is muſically pleaſing. Thus Gold, without a due mixture of copper or other alloy, would be as dull to the ear as Lead; and hence the Alchymiſts

ſay,

ſay, it is neceſſary to deſtroy the tone of any metal before it be capable of tranſmutation into *Sol*.

In order to ſhow how the notes of the natural or diatonic octave may be aſcertained with exactneſs, ſuppoſe a muſical wire to be ſtretched upon a board, over two ledges fixed twenty inches aſunder (or at any other diſtance from each other) to perform its vibrations in a certain time, which would produce a certain degree of tune, it is clear, that if you were to ſtrain another wire, over the ſame ledges, to the ſame degree of tenſion with the firſt, it would perform its vibrations in the ſame time with the firſt, and upon your ſtriking it with a quill, or your finger, would give preciſely the ſame note; any two muſical ſtrings then which begin and end their vibrations at the ſame points of time, are preciſely in uniſon; and on the contrary, when two ſtrings begin to vi-

brate at the ſame time, and finiſh their ſeveral vibrations at different times, ſuch ſtrings muſt ſound different notes. Let us now ſuppoſe the two ſtrings I have mentioned as ſtrained to the ſame degree of tenſion, to give each the note C.

Divide the ſmall ſpace between the two ledges into nine equal parts, and ſtop one of theſe parts, or prevent its vibrating, by thruſting a ſharpiſh wedge at the point of diviſion between the board and the ſtring, upon ſtriking the wire thus ſhortened, by a ninth part of its length, with a quill, it would ſound D, and perform nine vibrations, whilſt the open or unſtopped ſtring performed eight.

If again you divided the whole ſtring into five equal parts, and ſtopped one of theſe five parts from vibrating, the remaining length of ſtring would ſound E, that is, a *greater third*, and vibrate five times, whilſt the open ſtring vibrated only four.

Divide

Divide the ſtring into four equal parts, and ſtop one, the remainder will vibrate four times, whilſt the open ſtring vibrates thrice, and will ſound F, or a perfect fourth.

Divide the ſtring into three equal parts, and ſtop one, the remainder will vibrate three times, whilſt the open ſtring is vibrating twice, and ſound G, that is, a perfect fifth.

If the ſtring be divided into five equal parts, and two of ſuch parts be ſtopped, the remainder will vibrate five times, whilſt the open ſtring vibrates thrice, and ſound A, or the *greater ſixth*.

If the ſtring be divided into fifteen equal parts, and ſeven of them ſtopped, the remainder will vibrate fifteen times, whilſt the open ſtring vibrates eight, and ſound the *greater ſeventh*, or B.

Laſtly. Divide the ſtring in the middle, that is, into two equal parts, and either

either of the parts will ſound an eighth to the open ſtring, giving two vibrations, whilſt the open ſtring vibrates once, and thus complete the ſeven diatonic intervals in a ſharp Key, as they are fixed by the conſtitution of our Nature.

The mention of a *greater third*, a *greater ſixth*, and a *greater ſeventh*, in the diviſions of the ſtring for thoſe notes, implies a *leſſer third*, a *leſſer ſixth*, and a *leſſer ſeventh*, which belong to the ſoothing melody I ſpoke of, the laſt time I wrote to you, which is uſually denominated a flat Key. Let us conſider then, how the ſame ſtring is to be divided to ſound theſe notes:

Divide the whole length of the ſtring into ſix equal parts, and ſtop one, the remainder will give the *leſſer*, or the *flat third*, and perform ſix vibrations, whilſt the open ſtring is performing five.

If

If we divide the whole ſtring into eight equal parts, and ſtop three, the remaining five parts of it give the *flat ſixth*, which will vibrate eight times, whilſt the open ſtring vibrates five times.

The *leſſer ſeventh* is found with ſufficient exactneſs, by dividing the whole ſtring into nine equal parts, and ſtopping four, and the length of theſe five parts together, will vibrate nine times, whilſt the whole or the open ſtring vibrates five, ſo that the vibrations of the open ſtring, to the vibrations of thoſe lengths which give the *leſſer third*, the *leſſer ſixth*, and the *leſſer ſeventh*, are nearly

as 5 to 6 for the flat third,
as 5 to 8 for the flat ſixth,
and as 5 to 9 for the flat ſeventh;

and univerſally the diviſion of a ſtring to ſound any ſuperior note, vibrates preciſely as many times, as the difference between thoſe parts and the parts ſtopped or hindered

dered from vibrating; for inſtance, to find the length of the ſecond ſtring to ſound D, the ſtring which ſounded C was to be divided into nine equal parts, and only one was to be ſtopped, a ſecond, therefore, vibrates nine times, whilſt the open ſtring vibrates eight; in other terms, make the number, of parts into which the open ſtring is to be divided, the denominator of a fraction, and the number of parts ſtopped, the numerator, the vibrations of the divided ſtring will then be to the vibrations of the open ſtring, as the denominator of the fraction is, to the difference between the numerator and the denominator.

There is a peculiarity reſpecting muſical ſtrings in vibration, which is extremely curious, ſuch ſtrings, I mean, as are perfectly formed with reſpect to a lameneſs in the continuation of their diameters, and a uniform goodneſs of the metal

metal they are made of: when they are defective in either of theſe reſpects, they are ſaid to be falſe, and muſt always give imperfect diſagreeable ſounds: the peculiarity I mean, is that a *perfect* muſical ſtring reſolves itſelf into a certain number of parts, in the act of vibrating, the points between which, are relatively at reſt, whilſt the tone and tune of the whole is produced; and the reaſon why an inequality of its diameter in a portion of the ſtring, or a badneſs of metal in any part of a muſical wire cauſes a defect in the tone and tune of it, ſeems to be, becauſe every muſical note being made up of certain harmonious parts, a partial inequality of the ſtring, or defect in the metal of the wire, muſt occaſion a partial diſcordance in the ſound proceeding from that part, and diſturb the vibration of thoſe parts which make up the Sound of the note; for a Note is not one ſimple ſound, but a

combination

combination of harmonious members, the moſt diſtinguiſhed of which, are thoſe of third, fifth, and eighth, with a fundamental tone as the baſis. This automatical reſolution of a muſical ſtring into ſuch proportional parts, will, moſt probably, be looked upon as a ſuppoſition altogether imaginary; but the fact may, in ſome degree, be made evident to ſight, by ſtriking a muſical wire of ſix or ſeven feet in length, properly ſtrained over ledges, or what is called the trumpet marine, will exhibit different apparent openings between the ſeveral diviſional points, inſtead of one uniform aperture of the whole wire, like the Fibres of a ſingle Muſcle; and theſe different diviſions (if the eye is not deceived) appear to ſhift their places from one part of the wire to another, under one ſingle impulſe.

P S. You

P S. You will preſent the incloſed Letter to Mrs. J. which contains a clear and certain method of tuning the Harpſichord; it is due to her by Promiſe, and, I truſt, will prevent many diſappointments, to which ſhe is ſometimes obliged to ſubmit, for want of a Rule of this ſort.

LETTER

LETTER XLII.

MADAM,

YOU now receive what I promiſed when I laſt had the pleaſure of waiting upon you,—a certain and expeditious method of tuning the Harpſichord. You will pleaſe to obſerve then, that in tuning this Inſtrument, the chords are to be harmonized by tuning fifths from any one note, and that if theſe fifths might be tuned perfect, nothing would be more eaſy; but this will not anſwer; for when the fifths are tuned perfect, the Inſtrument as a *Whole* will be diſcordant, as you have often felt: in order, therefore, to render the Harpſichord agreeable, we muſt tune the fifths rather flat, and by pointing

pointing out a *certain* method of Proof, we may always determine whether they are *too* flat or *too* ſharp. Let C be the note from which we begin, which may be determined by a muſical fork, at concert pitch; from C, tune a fifth up to G rather flat; from G tune down an eighth, and from this lower G, tune upwards a fifth to D rather flat; from D, tune a fifth upwards to A rather flat; from A, tune down an eighth, and from this lower A, tune upwards a fifth to E rather flat; ſtrike this E together with C, which is the *1ſt Proof*, and if the Third be too ſharp, the Fifths have not been tuned flat enough, and muſt be flattened till this Third become good. Having thus obtained E, tune a fifth to B, and if B is a good Third to G, which is your *2d Proof*, then this laſt fifth is properly tuned, if not, it muſt be altered till *this* third become

good; from *this* B, tune down an eighth, and from the *lower* B, tune a fifth to F ſharp, which muſt be a good third to D, your *3d Proof*; from F ſharp, tune a fifth upwards to C ſharp, which will be a natural or ſharp third to A, and is your *4th Proof*; from C ſharp, tune *down* an eighth, and from this lower C ſharp, tune a fifth to G ſharp, which will be a third to E, and is your *5th Proof*.

Having thus tuned all the ſharp Keys, we muſt now tune an eighth from the firſt C upwards, and from thence, tune a fifth down to F pretty cloſe, till this F makes a good third to A, and from this F, likewiſe tune down a fifth to B flat, which will be a third to D; from B flat likewiſe, tune down a fifth to E flat, which will be a third to G.

It only remains now, to tune Octaves, and the inſtrument will be as completely

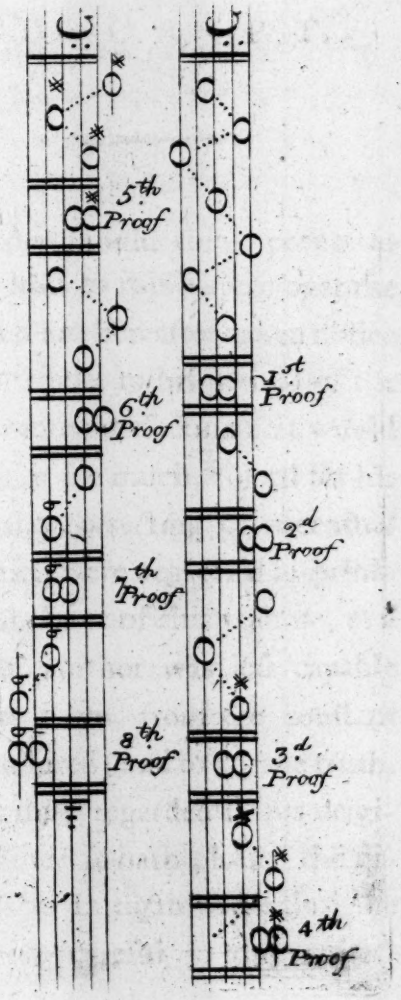
in

in tune as the nature of it will admit, that is upon which the ſame ſtring is made to ſtand for the ſharp of a note immediately below, and the flat of the note immediately above it, and which I have heard an excellent practical muſician ſay, he thought was more agreeable to the ear, than if the inſtrument were actually conſtructed with a greater number of ſtrings, ſo as to render it poſſible to be tuned with the moſt preciſe exactneſs. This is an affair which I leave to be determined by better judges than myſelf. The experiment hath been tried, and I can only ſay, that Harpſichords ſtill retain their old conſtruction in reſpect of flats and ſharps, with the ableſt Muſicians, and thoſe too who could well afford any Expence, and would ſpare none, to render the Inſtrument abſolutely perfect. It ſeems odd to ſay, that it is more perfect upon account of this imperfection,

fection, but ſuch was the expreſſion of an *unmathematical* Muſician, whoſe abilities as a Performer, and the judgment of whoſe ear, were never called in queſtion.

I am, Madam, &c.

END OF THE FIRST VOLUME.


5th Proof
6th Proof
7th Proof
8th Proof
1st Proof
2d Proof
3d Proof
4th Proof

POSTSCRIPT.

If the Reader ſhould think proper to correct, or at leaſt to run his eye over the miſtakes which are hereafter taken notice of, it may contribute to his peruſal of the Letters with more ſatisfaction: It would be troubling him too much, to call for his attention to the correcting of accentual omiſſions, which were neglected in printing off the firſt ſheets of this volume, at a time when the Author was leſs capable of attending to them, from the conſtant torments he endured; and to ſay the truth, they were not duly regarded in his original papers. Since it hath pleaſed the divine Goodneſs to mitigate his pains, he hath been more careful in this reſpect

and

and hath endeavoured, by a reviſal, to render the *whole* work as worthy of the Public, as his condition and abilities will permit.

It muſt be owned, that as he hath not been ſo careful with regard to accents as was proper, ſo he has been almoſt as apparently indifferent with reſpect to the pointing. Some hints of this ſort are doubtleſs neceſſary for the moſt judicious readers, but it is his opinion, that if our points were ten times multiplied, they could not poſſibly direct a perſon to read with ſpirit, or with tolerable propriety; they would perhaps avail leſs than old Mace's or Geminiani's characters for playing upon the lute or violin with Taſte.—Elegance and force, in either caſe, muſt ſtill depend upon the reader's or the muſician's untaught feelings, ariſing from the delicacy of his ear, and the affections of his heart.

What

What errors are pointed out in the following Table, are chiefly thoſe of the preſs, or in the manner of his expreſſion, where the Writer thought it indeterminate; and indeed he ought to take ſome ſhare of the Printer's faults upon himſelf, but truſts that he has left no miſtakes uncorrected, which are of any importance.

TABLE

What errors are pointed out in the following Table, are chiefly those of the press, or in the manner of his expression, where the Writer thought it indeterminate; and indeed he ought to take some share of the Printer's faults upon himself, but trusts that he has left no mistakes uncorrected, which are of any importance.

TABLE

TABLE OF ERRORS.——VOL. I.

Page 15, line 17, add, 'for no more are neceſſary'; p. 27, l. 19, 20, the words Terence and Horace to change places; p. 28, l. 3, r. 'ſtyle'; p. 31, l. 5, for ſubſtantive, r. ſubjunctive; p. 31, l. 15, for ſeveral, r. different; p. 49, l. 7, for Gal. xi. 14, &c. r. Gal. ii. 14; p. 49, l. 12, for Rev. xi. r. Rev. ii.; p. 55, l. 21, for are, r. is; p. 56, l. 13, for that, r. a; p. 62, l. 16, r. ανακεφαλαιώσασθαι; p. 62, l. 19, dele firſt, p. 70, l. 11, r. τῦ μεγασθενὴς; p. 89, l. 7, r. ανα-μιμνήσκομαι; p. 115, l. 21, r. 'was placed over them, as a hint to the reader'; p. 115, l. 22, r. 'in utterance might give'; p. 130, l. 19, r. 'ſyſtem of divided notes'; p. 147, l. 15, r. 'ebriety'; p. 154, l. 12, r. 'of our'; p. 165, l. 22, dele mark of reference, which belongs to p. 166, l. 1; p. 169, l. 3, r. 'Quintilian'; p. 170, l. 12, 13, r. 'eadem, habet'; p. 172, l. 3, A Troche. ſtreams that; p. 176, l. 18, r. 'our giving'; p. 180, l. 7, r. 'applied to ſtyle'; p. 201, l. 8, r. 'Hypolydian, Hyperlydian, the Æolian, &c.'; p. 211, l. 12, r. 'muſic of a State'; p. 280, l. 17, r. 'either to the metrical length, or to the accentual'; p. 290, l. 18, r. 'that works ſo artificial in their ſtructure, &c.'; p. 290, l. 22, for its, r. the; p. 307, l. 18, r. 'no higher than a rule'; p. 318, l. 19, for to, r. their; p. 337, l. 22, r. 'ſcenes'; p. 349, l. 3, heavens; p. 365, l. 17, knewedſt.